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due to better means of transportetion," steles Phiness Food, and for a 20,000 pound wager. begins an eround the world journey to be accomplished in 80 days Beset with delays. detours, etc. novertheinss, he prohis theory with 30 seconds to spore

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FOR A COMPLETE LIST OF WONDERLAND RECORDSWRITE OFFT, WR









Alfred Newman conducts his great film music

Captain from Castile The Robe David and Bathsheha

The Hurricane

The Pleasure of His Company

Thing (Fain)

SIDE ONE

Conquest from "Captain from Castile"

Catana from "Captain from Casfile"

23rd Psalm from

Palm Sunday from "The Robe" Hallelujah from "The Robe"

Anastasia

The Moon of Manakoora from "The Hurricane

The Pleasure of His Company

Love is a Many-Splendored Thing

Shostakovich, Milhand, Walton, and affection for some of the film work set of composers. Those latter are the men who devoted their lives and

Were all the screen music of either soundtrack, recording, score, copy sacrifice the music of the former group? Or of the latter?

"The River," Copland's "Our Town,"

gentlemen came along and shaped the tributive art form it became and has

longer. Some of the most splendid of Impossible to pick from the dis-

Where Newman surpressed many of

and his astonishing, are mingly limitless versatility. Whatever the film, Newgran was able to create music appropriate to the geographical setting, its ma, its Airport" in 1970 released after his death. Newmon scored hundreds of A partial list of these includes:

"Arrowsouth," "Rain" (1932); "The House of Rothschild," "One Night of Love," "Our Daily Bread" (1954);

The Call of the Wild," "Les Mourables" (1985); "Doilsworth," "Come and Get Itt", "Modern Times," "Strike Me Pink!", "These Three' (1996). Stella Dallas," "Dead End." "You Only Band" (1938), "Wathering Heights, "Compa Din," "Beau Ceste," "The Come," "The Hunchlack of Notre

And: "The Grapes of Wrath," "The Mark of Zorro," "Foreign Correspon-dent" [1940], "Hove Green Was My man's Agreement" (1947); "The Snake Pat," "Gall Northside 777 (1948); "A Letter to Three Wives," "Twelve

Any film buff will recognize that

Liewicz, and many more Unhappely, in the first two decades of Newman's work, interest in record-

recorded exception. "The Moon of cane" became a standard, but the film's equally beautiful principal theme, a gested words rising, smart sloops cutting through blue waters, and native girls running across white sands to the essences of that film's great dash, interest in film scores, one hopes that

Meanwhile, we have reason to be the resplendent steres sound of the scores, which are now made newly mem's robust and exciting march of the exucative of its subject, it is often in cluded straightfaredly in albums of

the music of Spain. "23rd Psalm" is from "David and rogge of Biblical films. Among those

A better film, "The Robe" (1953). Also from "The Robe," "Palm Sun-

harsh French rustice in the Pacific alloos by Bernie Mayers, "Catana

"Anastasia" (1958) starred Ingrid Bergman as the my sterious beauty

The Pleasure of His Company" is

In 1947 producer Darrel F. Zannol and director Elsa Karan made a highly urcessful film about anti-Seum was their less fortunate effort in 1949 to iteal with the problems of a lightbecome flexume Grain! with a potential

in the albana's imal two selections,

- Rory Cuy

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MIKLOS ROZSA CONDUCTS HIS

SIR WILLIAM WALTON CONDUCTS

LUDWIG · Music by Wagner and Schu-

PETER RABBIT AND TALES OF

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Art Direction & Design: Cover Photo: Jerry White Labrary of Congress Cutzlog Cord Number 73-750501 applies to this



MUSIC OF THE OZARKS

Recorded Live at the 1984 Brandywine Mountain Music Convention

SIDE 1:

1. OZARK MOUNTAIN FOX HUNT: LEFTWICH, HIGGINBOTHAM AND RITCHIE 2. BEL SHAZZAR: BUD HUNT 3. ARKANSAS TRAVELER:

3. ARKANSAS TRAVELER:
ART GALBRAITH AND GORDON MC CANN
4. ROBINSON COUNTY:

MAJOR CONTAY & THE CANEBRAKE RATTLERS
5. "WHAT'S FOR SUPPER?"

GRANDPA JONES
6. MY LITTLE OLD HOME DOWN IN

NEW ORLEANS: GRANDPA JONES 7. WINK THE OTHER EYE:

ART GALBRAITH AND GORDON MC CANN 8. "THE BEAR STORY": GRANDPA JONES

9. NEW VITA-MINE: GRANDPA JONES

OZARK. Say it and a picture biasons of a lone fielder on a porth about to give a city-ciliadre a taske runh wit. Say tingate. And gain. With each saying a new image is useed. For most of us those visions are musical. A Missouri square dance with couples, young and old, repeating entirate-old patterns. An Aftanasa grandmother sharing with her grandchildren a ballad she learned from her grandmother. A blueture of the say of the same than the same to that any can be questioned as sainting perhaps can be thus hence to sharing even a lyon good hand-in-band, must tasker composing yet another song while putting the finishing touches on a banju or dutient.

For a number of generations the Goals' Relation was thought of by considers as in Transport of the Control was considered and the Control was considered projection for the Control was considered projection for the Control of the Co

of musical images.

This recording presents a generous sampling of those images and memories. So let your turntable do its work and let Uncle Bud, Grandpa, Fiddlin' Art and all the others take you on a trip to the Ozark.

Songeter Bud Hunt was playing for darree soid parties an a ton-year old and has been a form of the property of the property of the country-duo, but Spud, ha was on the KMBC (Konese City) Brash. Capacit Olive country-duo, Londeur and Munoriel. He has appeared on numerous radio and televising programs, including the Grand Ole Opp. A native of Missouri. Bud now makes his home Intilutery. The Control of the Opp. A native of Missouri. Bud now makes his home Intilutery. Konese in Control of the C SIDE 2:

GRANDPA JONES

1. EIGHTH OF JANUARY:
MAJOR CONTAY & THE
CANEBRAKE RATTLERS
2. WALK ALONG JOHN:
BUD HUNT

3. DURANG'S HORNPIPE #2ART GALBRATH AND GORDON MC CANN
4. DURANG'S HORNPIPE #1ART GALBRATH AND GORDON MC CANN
5. OZARK MOUNTAIN HOMELEFTWICH, HIGGINBOTHAM AND RITCHIE
6. POLK COUNTY BREAKDOWN,
ART GALBRATH AND GORDON MC CANN
7. GONE HOME7. GONE HOME-

8. UNNAMED INSTRUMENTAL:
BUD HUNT
9. "YODELING SONG":
GRANDPA JONES

Grendes Leuis Markall down rechi little introduction. A star of Hee Hes. the Grende Grey and a mamber of the Coustry bank Hall of Few. be began perferming before the war breity. Its was integred by among others, the ligradiary dismising before the war breity. The star of the star of the star of the star of the and mostal associations with early creat as Brailey Kareal, Mee'l Two and the Delmore Breiter. Perhaps best Loom as a hannorist, he is a superb-nosporate production of the star of the municians to the tay of defen happs, A satter of Kettacky, Creating asso lives in Monatain Wee, Arkanas, where he his with folder Ramona Jones and family own ord operate admen where it Channes was queen star to 1900 Brompium Monatain

Art Galbraith is an admired and respected fiddler whose earliest teacher was his unde Many of the tunes Art hearned were passed down from his great-grandisher and, even today, those tunes are the core of Art's reportaire. A retired postal employee, Art's fiddling is stylicitally perponentative of the Missouri Danks and in, at the same time, all fiddlings are all the same time, and the same time and

Ozark music, like all music is dynamic. It has absorbed many influences and traditions and, in turn, has carriched he musical lives of many beyond lies physical boundaries. Bands like Leftwich, Hugqinbotham and Ritchie and Major Contay and the Canebrake Rattlars are representative of that tradition. Although their homes are far affeld from the Ozark Plateau their selections here demonstrate that they have learned well.

They represent even more though. They also stand for the old time must lever making and marked around around remaining and marked around around around around around a standard around a standard around a specific flower in "musical extended family remain." That it is. And more. Planud clearly a specific flower in "musical extended family remain." The it is. And more. Planud clearly a standard a specific flower in the Darked Standard Standard

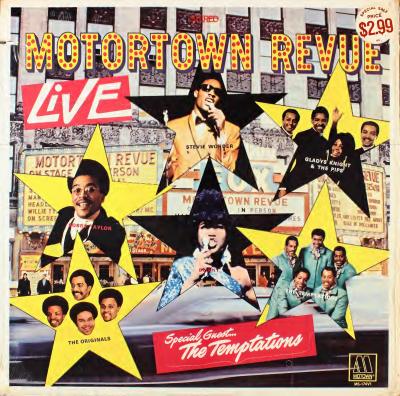
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CAN'T TURN YOU LOOSE

I WOULDN'T CHANGE THE MAN HE IS

WHO'S MAKING LOVE

DOES YOUR MAMA KNOW ABOUT ME

MALINDA

BOBBY TAYLO

SIDE 2

AIN'T NO SUN SINCE YOU'VE BEEN GONE GLADYS KNIGHT & THE PIPS

I WISH IT WOULD RAIN

MONOLOGUE

GLADYS KNIGHT AND THE PIPS

(I'M AFRAID) THE MASQUERADE IS OVER

I HEARD IT THROUGH THE GRAPEVINE GLADYS KNIGHT & THE PIPS

FOR ONCE IN MY LIFE

STEVIE WONDER

SHOO-RE-DOO-BE-DOO-DA-DAY

UPTIGHT (EVERYTHING'S ALRIGHT)

STEVIE WONDER

THE SOUND OF YOUNG AMERICA" T

ASED 7/10/69

4

THE ORIGINAL SOUND TRACK RECORDING



GIRL







t a r Mickey Rooney Judy Barland June Allyson Nancy Walker

Jonny Dorsey and his Orchestra





GIRL CRAZY

First Finkheholf who who the screenpley from this original book of Guy Belton-laok McGowah is stope in the 198331, cleaned it was not made it a perfect screen white is to kiloky Roomy are sludy Gathad. It asked to the screen white is to kiloky Roomy are sludy Gathad. It costing out all the double entender lines and changing the locale from a Dude Ranch to a western University. This was one of eight films Mickey and Judy made together.

This was the second version of the film, the first being an RKO 'B' starring Wheeler and Woolsey with all the top tunes thrown out at that titine except "I Got Rhythm," Not so this time, although, "Rhythm," is again overdressed in this production, which was directed by Busby Barkley. All the George and Tra Gershwin music was retained.

Judy Garland is in the role originally played by Ginger Rogers on the stage and Nancy Walker is in a semblance of Ethel Merman's part. Newcomer June Allyson appeared briefly in a music sequence with Tommy Dorsey's orchestra.

SYNOPSIS

Mickey Booney (Danny Churchill, Jr.) is the son of wealthy newapager publisher (Henry O'Nelli) Danny is a callow playboy with nothing but good times and gris on his mind. His father in order to straighten him out, sends him to a rugged all male college out west when the meets Judy Garland (Ginger Gray), the granddaughter of the Dean of the University Phiesas Armour (Guy Kibbe).

The school is in bad financial straights so in order to put the school back on its feet he persuades the school board to make the university co-educational. Mickey and Judy then stage a western jamboree for the finale which helps raise the money they need to save the school from financial failure.

SIDE 1

1. Overture (Studio Orchestra)

Treat Me Rough....June Aliyson, Mickey Rooney and chorus with Tommy Dorsey's orchestra 2. Bidin' My Time....Judy Garland and The Kings Men. 3. Could You Use Me....Mickey Rooney and Judy Garland 4. Bronce Busters...Judy Garland Mickey Rooney

SIDE 2

Tommy Dorsey's orchestra

EN.

*This title was cut from original release

Music by George & Ira Gershwin

H.S. 5008





SPECIAL LOVE

FIRE INSIDE MY SOUL

HEALING

I'M FREE

EVERY MOMENT

"The sending we the (seconds) mustation
I hope to touch an handow of the world
I send it not in law and dedication



Produced by BRAD WESTERING for Gateway Music House, Inc.

WHO'S WHO

HIS EYE IS ON THE SPARROW

GIVE IT ALL TO YOU

SOMEBODY LOVES YOU

WE SING PRAISES

MCA RECORDS

PACA HILLDROS

A Control for house

INSEPARABLE



A short time ago, a demo tape arrived on A short time ago, a demo tape arrived on my desk bearing the name Natalle Cole. Being more than familiar with legions of sons and daughters of great artists who have attempted to follow in their parents' foot-steps—only to fail (sometimes miserably) the mere presence of the tape created no great excitement in my life. In fact, it laid around for a few days.

When I did play it, however, all this changed. The beauty and power of this young lady's voice became apparent immediately. There is no doubting the fact that Miss Cole is blessed with that rare talent destined to make her a star of enormous magnitude for some time to come.

I am certain that obvious comparisons of Miss Cole's voice to that of a few noted female singers will be made. This, however, can only be superficial. For, after one has really listened to this album, the uniqueness and quality of Miss Cole's own voice and style will become readily apparent.

> The songs presented on Miss Cole's debut album were all written and composed by the album's producers, Messrs, Chuck Jackson and Marvin Yancy. These two gifted individuals have,

in my opinion, superbly captured the beauty, power and range of Miss Cole. From the opening rocker of "Needing You," to the closing sensuousness of "You," Miss Cole's versatility is dramatically showcased.

Needless to say we at Capitol are tremendously pleased by our reunion with the Cole family. It has always been pleasant and one that we are grateful to be able

Laster Genold

Larkin Arnold Executive Producer



Side One NEEDING YOU 245 JOEY 2:57 INSEPARABLE 2:26

I CAN'T SAY NO 220 THIS WILL BE (An Everlasting Love) 2:50

> Side Two SOMETHING FOR NOTHING 2:57 I LOVE HIM SO MUCH 324

HOW COME YOU WON'T STAY HERE 3:03 YOUR FACE STAYS IN MY MIND 245 YOU 1:30

All Selections Published by Chappell Music/ Jay's Enterprises, Inc./ASCAP except "Needing You" Published by Chappell Music/Butler Music Publishing Corporation/ASCAP

Arranged by R. Evans, C. Jackson and M. Yancy Produced by Chuck Jackson and Marvin Yancy Personal Management: Kevin Hunter Spiritual Advisors Janice Williams

Recorded at Curtom Studio and Universal Studio Engineers: Roger S. Anfinsen and John Janus at Curtom Studio (Side 1 and Side 2, Track 1) Richard Adler and Brue Swedien at Universal and Paragon Studios (Side 2, Tracks 2-5) Art Direction: Roy Kohara Photography: David Alexander

MFRCURY

COTHEO



POTATOES STRINGY MASHED POTATOES

HOKEY POKEY HULLY GULLY

JAMAICA ISLE SHE LOVES YOU WIST MAGGIE





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Smith. Green In The Green Pie Clares, Steakers. The Wiles-ding Gypp (Carrier) Quains. A Lutile Bat Off Blevom Choice They Call It levilusity. Frack, Farker, Z. Classry Boy (London deleny says) Frank Fracker. Backy Road To Onbhien The Clares. Sovietes: The lot Of Inteller Clares Quains. Edited Diceas August The Day Of Trailer Collisionable Z. Lucik.

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CHARLIE RICH

BEHIND CLOSED DODRS - BY THE TIME I GET TO PHOENIX - BIG BOSS MAN - A FIFT D DE VELLOW DAISIES - MY ELUSIVE DREAMS - THERE WON'T BE ANYMORE - A WOMAN LEFT LONELY -DADDY DON'T YOU WALK SO FAST - ALL OVER ME - AMERICA, THE BEAUTIFUL - THE MOST BEAUTIFUL GIRL - I LOVE MY FRIEND - NICE'N FASY - TRY A LITTLE TENDERNESS - EVERY TIME YOU TOUGH ME () Get High) - A VERY SPECIAL LOVE SONG - SINCE I FELL FOR YOU - I DO MY SRINGIN: AT HOME - ALMOST PER SUADED - LIFE HAS ITS LITTLE UPS AND DOWNS

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LOVE YOUNG DOOD URANTA - THE A TELLOW
REEDO WIGGING THAT GLO DAY TREE - SAY
MAS ANYBODY SISTEM MY SWELT SYMEY ROSE
STEPPS OUT IN GOINAL BOOSE TOWISHE DIMES A GOOD OLD MARMY SONE STREET
DIMES A GOOD OLD MARMY SONE STREET

PERSONALITY - LOYE THE GNE YOU BE WITH - UP ON THE ROOF - PANDEDGE OF CORVORAGE AM - ALL IN THE GAME - YOU RE A LOYE - BAPTED YOU ARE AN EVEN PRETY DAY MAN - CUTTLE REACE IN CONCRETACY - CARDINA ON WINDO - BIND OIL A NUMBER ON WE - (AZY SUSAN - COM- BACK BILLE - 194 FOOD USE - (MAKE 10) THE FOOD USE - (MAKE 10) THE

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VOLUME

ALONG THE NAVAJO TRAIL/WHEN IT'S NIGHT TIME IN NEVADA/BLUEBERY HILL OLD FAITHFU, IRICIN'T THE RANGE DOWN ON THE OLD PLANTATION/SILVER ON THE SAGE

MARKER A COMPANY OF A MARKET A



ALONG THE NAVALO THAN
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GLASSIGS

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SIDE 1

LOOKING BACK TO SEE [Jfm Ed & Maxine Brown] Fabor 107: 215 @ 1954 RIO DE JANEIRO [Jerry Hamilion] Fabor 107: 229 @ 1954 DRAGGIN' MAIN STREET [Jfm Ed & Maxine Brown] Fabor 118; 1.51 @ 1955 YOU THOUGHT I THOUGHT [fra & Charles Louvin] Fabor 126; 2.28 @ 1955

ITSY WITSY BITSY ME [Jim Ed & Maxina Brown-Gene Davis] YOUR LOVE IS WILD AS THE WEST WIND [Dee Ray Williams] Fabor 116; 2:18 @ 1955 THE GRASS IS GREEN [THE ABBOTT SINGERS] .

[Larry Stamps-Harry Black] Fabor 129; 2:50 @ 1955 LOOKING ON [THE ABBOTT SINGERS] * [Laura Gastinger-Lou Halmy] Fabor 129: 2:12 @ 1955

SIDE 2 JUNGLE MAGIC

[Jack & Mary Gilbert] Febor 122: 2:41 @ 1955 SET THE DAWGS ON 'EM [Tommy Relff] Fabor unissued: 231 @ 1986 I'M YOUR MAN, I'M YOUR GAL [Don Grashey-Buddy DeVal] Fabor unissued; 2:08 @ 1986 WHY AM I FALLING [Jim Ed & Maxine Brown-Gene Davia] Fabor 112: 2:15 @ 1954 DO MEMORIES HAUNT ME [Lonnie Coleman] Fabor 122; 225 @ 1955 IT'S LOVE I GUESS [Ire Louvin-Phil Moss] Fabor unitsued: 2:05 @ 1986 HERE TODAY AND GONE TOMORROW [Jim Ed & Maxine Brown] Fabor 126; 2:57 @ 1955 **COOL GREEN** [Raymon-Martell-Lane]

PRODUCED BY FABOR ROBISON RE-ISSUE PRODUCED BY RICHARD WEIZE MASTERED BY BOB JONES

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Charles Wolfe, July 1986

THE BROWNS AND STATE OF THE PROPERTY OF T

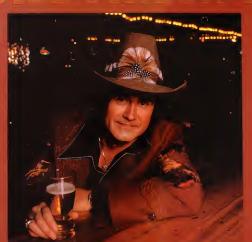
MORE FABOR RECORDINGS:

MORE BROWNS RECORDINGS:









HONKY TONKIN'





TERES ASSESSED BREWER



in London





1. MUSIC. MUSIC. MUSIC (2:24)

Comp : S. Weiss, B. Baum Pub.: TRO-Cromwell—ASCAP

TERESA BREWER, vocal: TOM PARKER, prano & organ: ALBERT LEE, electric piano and guitar: JOHN GUSTAFSON, electric bass; CHAS HODGES, electric quatar bass & vocal; AAY SMITH, electric guitar & vocal; JIMMY RYAN, electric guitar; RAY COÖPER, percussion, PAUL HAMMOND, drums.

2. THE PILGRIM-CHAPTER 33 (3-11)

Comp.: Kris Kristofferson Pub.: Combine Music—BMI

TERESA BREWER, wordt CHAS HODGES, bass; PETE GAVIN, drums; PHIL DENNYS, piano & string arrangement; DAVE PEACOCK, MARK WARNER, acoustic guitarrs, HUGH BURNS, electric guitarr, GRAHAM SMRTH, harmonica.

3. ANOTHER USELESS DAY (2.45)

Comp.: Chas Hodges Pub.: Jamarnie Music—BMI

TERESABREWER, vocal; TOM PARKER, piano & organ; ALBERT LEE, electric guitar, organ & vocal, GARY TAYLOR, electric piano & guitar, JOHN GUSTAFSON, electric bass: CHAS HODGES, electric guitar, tasses & vocal, RAS WITH, electric guitar & vocal, JOE JAMMER, electric guitar; RAY COOPER, percussion, PAUL HAMMOND, drums.

UP ON CRIPPLE CREEK (4:33) Comp.: Robbie Robertson

Pub.: Canaan Music—ASCAP

TERESA BREWER, vocal, JOHN GUSTAFSON, bass; MIKE GILES, drums, PETE ROBIN-SON, electro peno; DAVE PEACOCK, CHAS HODGES, acoustic guitars & vocats, B.J. COLE, dobro; HUGH BURNS, electro guidar.

MUSIC TO THE MAN (3:11) Comp.: T. Coulton, B. Smith

Pub.: Jamarnie Music-BMI

TERESA BREWER, vocal; TOM PARKER, piano 8 organ, ALBERT LEE, electric guitar, organ 8 vocal; GARY TAYLOR, electric piano 8 quitar, JOHN GUSTAFSON, electric bass: CHAS HOGGES, electric guitar, bas 8 vocal; PAY SHITH, electric guitar las 4 vocal; JOE JAMMER, electric guitar; RAY COOPER, percussion; PAUL HAMMOND, drums, ARTIE BUTLER, air-ranger & conductor.

SIDE B

1. COME RUNNING (3:33)

Comp.: Van Morrison Pub.: Warner Bros. Music—ASCAP

TERESA BREWER, voca; JOHN GUSTAFSON, bass, PETE GAVIN, drums; CHRIS KARIN, compas, FRANK RICCOTTI, percusson PETE FRANKTON, HLGHB BIRNS, electro gutater, DETER ROBINSON, electro panor; CHAS HLOGES, accussic qualar, CHRIS MERGER, basiness saxophore, STEVE GREGORY, linero saxophore, CHAVE DUINCY, sold saxophore, AN GREEN, brass arrangement; Chor. RUBY JAMES, LZA, STRIKE, SUE GLOVER, BARRY ST. JOHN, LARRY STEEL, GARY TAXION, LEE WANDERBUIT, ROBERT LUBG.

2. SATURDAY NIGHT (3:14)

Comp.: Misener, Henley, Fray, Leadon Pub.. Beach Mark Music—ASCAP

PID: detect intak Music—Padeur TERESA BREWER, vocal, JOAN CAVE PEACOCK, acoustic 6 string guidar & vocal, 8.J. COLE, pedal, prair; PHIL, DENNYS, prairo harpsroord & string arrangment.

3. HOT DAMN HOME MADE WINE (3:09) Comp. Chas Hodges, Dave Peacock

Pub.: Jamarnie Music Sam Songs. Ltd.—BMI

TERESA BREWER, vocal; CHAS HODGES, acoustic 12 string guitar, bass, violin & vocal. DAVE PEACOCK, acoustic 6 string guitar & vocal, STEVE ROWLAND, percussion and extemporaneous noises.

4. SCHOOL DAYS (2:49) Comp.: Chuck Berry

Pub.: Arc Music—BMI

TERESA BREWER, vocal; TOM PARKER, piano & organ; ALBERT LEE, electric guitar & organ; GARY TALOR, electric prano & guitar, JOHN GUSTAFSON, electric bass; CHAS HÖÖGES, electric putar & bass; RAY SMITH, JOE JAMMER, electric guitars; RAY COOPER, percussion; PAUL HAMMOND, drums

WHUPIN' IT (3.05) Comp. Charles Gearheart Pub.: Goose Music—BMI

TERESA BREWER, vocal, JOHN GUSTAFSON, bass; MIKE GILES, drums; HUGH BURNS, electric guitar, DAVE PEACOCK, acoustic guitar & vocal, CHAS HODGES, acoustic guitar, volen & vocal, PETE BORINSON, bass;

CHAS HODGES, DAVE PEACOCK, PETE GAVIN courtesy of Atlantic Records, JOHN GUSTAFSON courtesy of Purple Records; CHRIS MERCER courtesy of Green Mountain Records; JOE JAMMER courtesy of EMI Reports BJ. COLE courtesy of United Artists Records; PETE ROBINSON courtesy of Heavy Dog Productions, PETER FRAMPTON Courtesy of A & M Records

SPECIAL THANKS TO CHAS AND DAVE FOR THEIR UNSWERVING HELP WITH SELECTION OF SONGS AND MUSICIANS THROUGHOUT THE RECORDING SESSIONS, IT WAS THEIR ENTHUSIASM AND "HAPPY TALK THAT TRULY MADE THE SONGS IN THIS ALBUM A REAL JOY FOR ME

—Teresa Brewei

Produced by BOB THIELE

Engineers: GEOFF YOUNG, MIKE DUNN, JOHN MACKSWITH & BILL PRICE Re-Mix: HARVEY GOLDBERG & BOB THIELE Mastering: GEORGE MARINO Cover Photography: DAVID REDDFERN Album design: GEORGE FRIED

> TERESA BREWER FAN CLUB c'o Billi Munroe, President 584 Prospect Street New Haven, CT 06511

⇒ & 1984 Teresa Gramophone Company, Ltd. 1414 Avenue of the Americas N.Y., N.Y. 10019, U.S.A.

→ B. 1984 Teresa Gramophone Company, Ltd. 1414 Avenue of the Americas N.Y., N.Y. 10019, U.S.A.

→ B. 1984 Teresa Gramophone

→ B. 1984 Teresa Gramop

The selections contained in this album were previously issued on Amsterdam 12013 and 12015.

King Of Bluegrass

Hit Parade Of Love & Other Bluegrass Hits.



Jimmy Martin The Sunny Mountain Boys



King Of Bluegrass



Hit Parade Of Love Other Bluegrass Hits

Side I

- 1. HIT PARADE OF LOVE 2:27
- 2. GRAVE UPON A GREEN HILLSIDE 2:37
- 3. SOPHRONIE 2:34
- 4. ROCK HEARTS 1:58
- 5. YOU DON'T KNOW MY MIND 2:52
- 6. BEAR TRACKS 2:03

Side 11

- 1. GRAND OLE OPRY SONG 2:39
- 2. NIGHT 2:28
- 3. WHO'LL SING FOR ME 1:57
- 4. HOLD WATCHA GOT 2:23
- 6. CRIPPLE CREEK 1:46

5. BEFORE THE SUN GOES DOWN 2:36

S PESMOM I I GROM Krox Jugoslaviju





s pesmom i igrom KROZ JUGOSLAVIJU 6



A strana

- 1. OMFR BEŽE NA KULI SEĐAŠE NADA MAMULA i narodni orkestar Žarka Mitanovića
- 2. PROŠETALA JAGODA NA VODU 2,46 Duet ANICA i RRANKA uz orkestar Miodraga Jašarevića
- 3. VRTI KOLO (ar.Đ.Karaklajić) Grupa "SUMADIJA" i Narodni orkestar
- A BAŠAI BAŠAI SELIADIN (granžman Stevo Teodosievski) FSMA i ansambi TFODOSIFVSKI
- 5. KOLO iz Voivodine VELIKI NARODNI ORKESTAR RTB

- 1. RUMENA MI RUŽA PROCVALA ZEHRA DEOVIČ i ansambl Milorada Todorovića
- 2. RASPLAKAL SE STAR BEL DEDO ALEKSANDAR SARIEVSKI i orkestar Koče Petrovskog
- 3. UŠTAV RANO, RANO SABAJLE 2,55 (H Flez-parodni) HERCEG ELEZ i Prizrenski orkestar
- 4 KROZ PLANINE BRDA I GORE 1,40 Klapa "TROGIR"
- 5. GOLUBAČKO KOLO 2.17 Ansambi DUŠANA RADANČEVIĆA

Produkcija gramofonskih ploča Radio-televizije Beggrad, Makedonska 21 Recenzent Milan Dordević Glavni urednik Dragiše Petković Likowa oprema Aleksandar Aleksić

Jugosli venski muzički folklor je veoma bogat i raznovistan. Obuhvata sve oblike narodnog pevanja kao i sviranja na različitim instrumentima. Svaka jugoslovenska republika i pokrajina ima svoj specifičan muzički folklor, a i pojedine oblasti

(regioni) imaju ga u obilju sa svojim koloritom. Kad se čuju vesele slovenačke pesme, neobično lepi međumurski napevi, arhaični istarski muzički folklor i tople dalmatinske melodije, zanosne bosanske pesme, izvorne srpske igre, epske crnogorske pesme i suptilni makedonski ritmovi. osetiče se da je jugoslovenski muzički folklor neobično bogat, upravo raskošan u svojoj raznovrs-

THROUGH YUGOSLAVIA IN SONG AND DANCE

Yugoslavia's musical folklore is exceptiona-Hy rich and varied. It encompasses all forms of folk singing, and playing on a wide range of instruments. Each Yugoslav Republic and Province has its own specific music folklore, while some regions within them also stand out in the wealth of

When one hears the gay Slovenian songs, the unusually appealing melodies of Mediimurie. the archaic music of Istrian folklore and the warm songs of Dalmatia, the enchanting melodies of Bosnia, the original dances of Serbia, the epic sones of Montenegro and subtle rhythms of Macedonia, one will realize that Yugoslav musical folklore is unusually rich, veritably luxuriant in its range and variety.

С песней и плясной по Югославии

Музынальный фольилор Югославии очень богат и разнообразеи. Он анпючает вса жанры народного пения и плясии, наи и игры на разпичных инструментах. Каждая югослаасиля республика или ирай имеют свой специфичесний музыкальный фольклор, а в отдельных областях он очань богат по своему нопо-

Когда спушаета васелыа сповенсине пасии, очень ирасивые меднумурсииз изпезы, старый истрийский музыкальный фольклор и теппые дапматинские мелодии, протяжные и чуаственные босинисние песии, оригинальиые сербсиие плясии, зпичесиие черногорсине песни и ритмические манедоиские меподни, то почуастачете, что югославский музынальный фольипор необынновенно богатый, и очень расношный а своем разнообразии.

Mit Lied und Tanz durch Jugoslawien

Die jugoslawische Musikfolklore ist sehr reich und manniofaltig. Sie umfasst alle Formen des Volksgesangs und des Spielens auf verschiedenen Instrumenten. Alle jugoslawischen Republiken und Provinzen und die einzelnen Regionen haben ihre spezifische Musikfolklore.

Wann man die heiteren elnvenischen Lieder die ausserordentlich schönen Weisen des Mediumurie, die altertiimliche istrische Musikfolklore und die gefühlsvollen dalmatinischen Melodien. die bezaubernden bosnischen Lieder, die originalen serbischen Tänze, die epischen montenegrinischen Lieder und die subtilen mazedonischen Rhytmen hört, verspürt man wie ausserordentlich reich, geradezu prachtvoll die jugoslawische Musikfolklore in ihrer Mannigfaltigkeit ist.

CHANTS ET DANSES DE YOUGOSLAVIE

Qui dira la richesse du folklore musical de Yougoslavie. On y trouve toutes les formes de chant populaire et les façons les plus variées de jouer d'instruments tout aussi variés. Chacune des républiques et provinces yougoslaves possède un folklore musical qui lui est propra et même certaines régions détendue modeste ont un folklore musical spécifique, d'un très riche coloris.

On se rendra compte de la très grande richessa du folklore musical vougoslave, véritablement somptuaux dans sa diversité, en écoutant les chansons pleines de gaité de la Slovénie, las chants étrangement beaux de la région de Mediumuria, la folklore musical archaigue da l'Istrie, les chaudes mélodies de la Dalmatie, les enivrantas chansons de la Bosnia, les danses originales de la Serbie, las chants élégiaques du Monténégro at las rythmas subtils de la Macédoina.

JEFFREY MILBURN



Crotique

Contique Con pour plane nel une permet exectiona con qui planeare. I have un exectiona ideal

Hes Habe sweet tooth queen your living is mean. trouble follows you where'te you from but no thoughts on tight for has one small har cause together you know we're right

somes electronical un modele ou ocus sommes perolucs drafer soft my, a world where we are feet inp op not the gas, moved to this and or me work work with me, we'll like and less and less we'll take and less.

PAY Offices and its over I was open a child of right now to be may nowever—I must carry oil me sins

Remember simple then no perecusors needed morning report Sum up from to start over section / masses gone of crowds eight o stock sings of tempest fixing scothic or the bar.

who as you and when work at the get it together its row that

Simple (spirits sing track) can't s and the black of right core (site shower me sus with me the right)

Water q of Mind wante d of Mind A sigh, soli ets, another day is begun (with used could only understand

since you lett my days they are so cold as a law field a bead lett women dofms mind.

sance recited my days they are no cold to a bisin left in fread left.

but then I hold your picture in my hand. Edit with referst screens of all the joy we had

since roulet my days they air so cold

I thought that I could list but gene am t so fest cam go on tve got to group to ge it back

Touch Me
Touch me nouth me with your meaning louch
Loudd never get enough
signic queen you know i aim your man
hold me down before thy cheald jam. perchally its all yours. Ney baby baby

Lady in Gery Lady in Gery and rose of link justices I saw that you stream it wis decrements and the tune while you've in moon it was no soon

You parned decars warm old schemes ab yell so well, i couldn't left tion but cod was so in sight felt with a sight, a improved plight

Ordiff could say right now what Is rough have said drybow doc clear and the pure

Paned the "common separate ways no mate" you flay. But all the wisk that we could be depared a sufficy upon the sea.

Of it? could have sally nowwher I glouid have said onytion the clatin and the pure



PRODUCED BY Jeffrey Wood

Steve Conter

RECORDED & MIXED AT Fallen Rock Studio-Evergreen Colorado

MASTERED AT

vocals, pianos, synthesizers

GORDON KENNEDY

TERRY SINES

MEUNDA MARINARO

FLY MCCLARD

STEVE CONTER

TONI WASINGER

STEVE JOHNSON

CANDACE VAN ARK

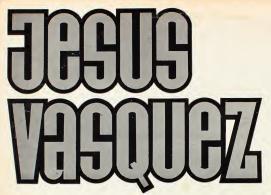
ALBUM ARTWORK & DESIGN Jettrey Alabam

FRONT COVER PHOTOGRAPH

BACK COVER PHOTOGRAPH John Dinkneser









MONAURAL

LADO - A

EL PLEBEYO
ENGAÑADA
ANDANDO VENGO DE ASCOPE
BENDITO AMOR
DEBEMOS SEPARARNOS
MORROPON DE SAN MIGUEL

LADD - B

EL GUARDIAN
VIVIR UNA ILUSION
A LAS ORILLAS DEL RIO
NO QUIERO RECORDAR
NO TE VAYAS
CANTO A MI TIERRA

con la guitarra de OSCAR AVILES

Hay nombres que no necesiton presentación. El prestigio de una trayectoria ortística de méritos indiscutibles, hace innecesario buscar uno nuevo calificación o quien ya ganó el corozón del Pueblo.

Es el casa de JESUS VASQUEZ.

La consagrada artista peruona en cuya voz es, siempre, más bello nuestra canción papulor, ha registrodo este disca con una selección de temos imperecederas. "El Plebeya", "El Guardia", "Engañado", por citar algunas, nos dicen de la excelencia del repertorio de este dibum.

Y esta no es todo. La incomparable Jesús cuenta en este disco con la compoñía del extraordinorio guitorrista peruano Oscar Avilés.

Asi, dos nombres, dos figuros de lo Canción Peruana, deleitarán desde este SONO RADIO o sus incontables odmiradores y, por qué dudarlo, a todas las peruanos.

REALIZADOR: MARIO CAVAGNARO

Fotografía Carátula: Miguel Ashe

SONO



jacques kayal

DEDICATED TO; VERA MAZEL, MY VOICE TEACHER AND DEAR FRIEND.

SIDE ONE

- 1. QUE C'EST TRISTE VENISE (F. Dorin, C. Aznavour) 2. MAYBE WE CAN, MAKE IT WORK OUT (J. Bornwin, J. Kayal) 3. HOW CAN YOU BLAME ME?
- (A. Amendola, R. Murolo, H. Slaughter) 4. YOU ARE MY ONE DESIRE
- (A. Romeo)
 5. DIO, COME TIAMO
 (D. Modugno, P. Vance & L. Pockriss)
 6. WINDMILLS OF YOUR MIND
 - (M. Legrand, M. and A. Bergman)

SIDE TWO

- 1 SOMETHING IS HAPPENING
- (R. Del Turco, G. Bigazzi, J. Fishman) 2 ET PLUS JE T'AIME
 - (Paoli, Barriere)

- 3 YOUR DEVIL SMILE
 (Lardini, DeCurtis, H. Slaughter)
 4 LA MIA SERENATA
 (Mogel, Boncompagni, Fontana)
 5 COMES THE END OF ALL THIS WAITING
 (Massara, Pallavincini)
- 6 MY WAY (P. Anka, G. Revaux, C. Francios)

When Jacques Kayal played touch football, it was among camel bells, snake charmers, baklava and honey stands in his native Casablanca. Jacques transfers his continental background to his first disc, SOMETHING'S HAPLENING, as he interprets in three languages, French, Italian and English.

Few performers have had the distinction of playing in so many varied capitals of the world, from Casablanca to Marrakech, Fez, Agadir, Paris, Chicago and Miami. . . . not to mention Moose Jaw, Saskatchewan and Kankakee, Illinois.

New York auditiness have applianded Jacques in concert at Carwell Recital Hall and most recently at Alice Tully Hall at Lincoln Center, where he received ovations from a sold-out house and accolades from the press. His concert appearances on the college circuit meet with wide appeal and great enthusiasm.

This recording will be a welcome addition to the connoisseur of popular songs, tastefully created through the warmth and artistry of Jacques Kayal.

Notes by Harriet Slaughter

O'BRIEN RECORDS PROUDLY PRESENTS ERNIE ASHWORTH



"COUNTRY HITS"



O'BRIEN RECORDS PROUDLY PRESENTS

ERNIE ASHWORTH

SIDE ONE SIDE TWO

HONKY, TONX HARDWOOD FLODRS THE D. J. CRIED MEMPHIS MEMDRY JOE MELSON ERNIE ASHWORTH

EACH MOMENT SPENT WITH YOU BILLY WORTH BILLY HOGAN ACLES ROSE PUB. / RMI 2 56

TALK BACK TREMBLING LIPS

AT FASE HEART

JIMMY JAY ACUFF ROSE /BML 2 14 YOU CAN'T PICK A ROSE IN DECEMBER

RENE
PRENTIS PARRISH BILLY KELLY ERNIE ASHWORTH
BARJAC MUSIC (BMI 2 55

TOGETHER WE'LL MAKE IT BARBARA O'BRIEN ERNIE ASHWORTH BARBAC MUSIC BMI I 56

WITCHITA WOMAN JOE MELSON ERNIE ASHWORTH ACUFF ROSE | BMI 2 07

IF IT WERE NOT FOR ERNIE ASHWORTH THERE PROBABLY WOULD'N'T BE NO BOXCAR WILLIE, FOR HE GAVE ME A BIG BREAK SEVERAL YEARS AGO. AND IF IT WERE NOT FOR ERNIE ASHWORTH THE WORLD WOULD SURE HAVE MISSED SOME GOOD COUNTRY MUSIC. NOW ONCE AGAIN HERE IS ERNIE SINGING BETTER THAN EVER BEFORE. I'M SURE GLAD GOD GAVE US ERNIE ASHWORTH. HE IS MY FRIEND. I'M SURE GLAD YOU MADE THIS ALBUM ERNIE. . . FOR THE WORLD CAN NEVER GET ENOUGH OF YOUR KIND OF MUSIC.

PRODUCED BY "LITTLE" ROY WIGGINS VOICES CAROL LEE SINGERS FIDDLES JOE EDWARDS STEEL GUITAR "LITTLE" ROY WIGGINS PIANO WILLIE RAINSFORD, BENNY KENNERSO DRUMS: GLEN DAVIS, PAUL RUSSELL BASS: ROY HUSKY RHYTHM GUITARS: RALPH DAVIS, LEON RHODES LEAD GUITAR - JOE EDWARDS HARMONICA & RHYTHM EFFECTS - TERRY M-MILLAN ENGINEERS: JOE MILLS, BOBBY BRADLEY, GENE LAWSON CHIEF ENGINEER - JOE MILLS STUDIOS: BRADLEY'S BARN, MUSIC MILL, DOC'S PLACE, THE REFLECTIONS



DISTRIBUTED BY O'BRIEN RECORDS PO BOX 289 HERMITAGE TENN 37078 (615) 883-8206



Franck SYMPHONY IN D MINOR Pierre Monteux Chicago Symphony Orchestra







SYMPHONY IN D MINOR Chicago Symphony Orchestra Plerre Monteux, Conductor Produced by Richard Mahr - Recording Ingineers Lewis Layton Recorded in Criticatar Hall, Chiego, Jamiary 7, 1981 Relissan Produced by John Floffer - Bernardering Engineer: Edwin Begley Individual dismanlaring Bernard Coastart and both Ropania

The Superiority of a Fraction

This record is one of a spines detived from recordings of the past that emoved universal critical and public recognition for their performance and technical recording excellence of various types were imposed on them-limitations of the state ing them in the home. Today, those limitations can be significantly lifted, and the previously hidden virtues of the onginal

recordings can be truly revealed and appreciated It is called the 0.5 Series in reference to the process of transferring the master tape to the master lacquer. The tape and throughout the production chain are incorporated. The individual time durations of these steps have a direct bearing on their effectiveness in helping or hindering the ultimate perceived

Probably the sonie most effective time element influencing quality after the recording is made is the transfer time of master tape to master lacquer. It is this process that dictates the reflection of the master tape. When this recording was originally mastered, the transfer operation was restricted in the dynamic range it could encompass and limited in frequency range. distortion characteristics, overall level-particularly in the bass frequency end-noise features and channel senaration. Master tapes transferred from the original multi-track tapes were

For this series, the original multi-track recording is stereophonically remastered with noise reduction and without dynamic and frequency limitations. Then, in RCA's Music Center Lacquer Channel 6, the master is cut on a level of sophistication

In Channel 6, the master tape is played back at half speed

reduction is accomplished, and the signal is passed into a semi-computer that controls separately the lateral and vertical output of the amplifiers also reaches the Neumann VMS-70 at 16% rpm, and the lacquer master is cut. Plating is by Euopadisk in New York City and pressing by Teldec in West

What does all this mean to you-the listener? That critical the side of optimum quality. Because of this transfer process and the quality of the associated equipment, the electrical and mechanical transfer of the master tape can send the master

This is a claim fully supported by a consideration of mostly results in higher quality due to both tape and recording-head characteristics. High frequencies ere recorded more efficiently. the increased momentum of the system. Also, higher levels of sound can be recorded, resulting in inherent tape noise being the tape speed the lower the information density packed into the tape and the better the storage efficiency. But to retneve that information-playback-it works the other way. Slow the tape down and all the frequencies of the sound are fractionized, and they are more reliably reproduced. The tape also stays in better contact with the playback head: the mechanical system is more stable, and the playback head reads the levels of the magnetic through direct-coupled amplifiers and feed to a cutting head and the cutting stylus is driven by the optimum signal

But cutting a groove in a lacquer is analogous to plowing a plow But the relative motion is the same. Speeding through a direction of the plow due to the momentum of its mass. The same is true of a lacquer-cutting system. Slowing down the

All of this results in a stereo groove that simply reflects with much greater lidelity the signal introduced to the cutting head. The groove is also smoother, which improves plating efficiency response, lower distortion and higher level, giving a better

The increased level (as well as side-length capabilities) is instrument analyzes both the lateral and vertical components of the sound for frequency, amplitude and phase. The output of

The record you hold in your hand is thoroughly the product of loday's disc technology and embodies an ertistic performance

Art Director J. J. Stelmech *Timings Side A-17 28; Side B-10:90, 10 16 * Sleeve illustration. Susan Obrant.



Pierre Monfeux was already a 16-years of starder of he widen at the Paire Consensation when, in 1891, Theodore Thomas Sounded the Chaogo Symphony Orchestra. Another hall century was destinated to pass before conductor and on-chestra met officially, in 1841—to a week of summer concerts in Ramana Pairk, 30 miles north of the Chaogo "Loop." That meeting, 1841—to a week of summer concerts in Ramana Pairk, 1851—to a week of summer concerts in Ramana Pairk, 1851—to a week of summer consensation of the recorded by North 2851—to such design recorded by North 2851—to such 2851—to

However, Monteux led the Chicago Symphony Orchestra only twice in home concerts during its long history—in 1948, and then again for two weeks during the 1960–61 sesson, a visit that included an orchestral "lusch"—a brass Inafrae—for the veleran French maître and the kind of audience delight that meant

reengagement for as long as Monteux cared to work His chershed portnormace of the Franck Diminot, a model of recitude and dignity, was a staple on programs conducted everywhere in distinguished podum caster that began in 1884 and a distinguished podum caster that began in 1884 and second collectors here and aboud first beams for each force of the properties of the properties of the 1941 by RCA Victor (MVDM-480).—The first of two recordings he made with the San Francisco Symphony Cheestra. Then, in 1981, the Monteux performance made in diagraph of the properties.

Symphony in D minor

César Franck could never have known, while he lived, how popular his only Symphony would become. It was conceived in plodding steadiness of labor, born in misunderstanding and opposition and dismissed contemptuously by influential musicians. As for the composer, when he had returned to his family circle—to quote Vincent d'Indy—he simply smilled: "Oh, it sounded well; just as I thought would."

That was in 1889, in Paris on February 17, when only hrough the personal stubborness of Jules Garcin, conductor of the Société des Concerts du Conservatore, had the symphony been brought to performance. Such lack of prophetic vision had occurred before, and will again, but hat was one occasion when reactionary opposition came not from critics but from professional musicians!

Clear Augusto Jean Guillaume Hüber Franck was anabratized Frenchman who had been born Belligian, of Flemsh ancestry on his father's side, at Lidge, December 10, 1822. He and his brither Joseph were oxposed to musical instruction when veryyoung, for the eigher Franck washed both to become musicans. Clear first became a pairst, then acquired virtuoiry on the organ, an instrument he oviciently came to printer, and cleared from his organ playing, this love of this instrument fur here of an object of the control of the ment fur here of an object of the control of the ment fur here of an object of the control of ment fur here of an object of the control of ment fur here of an object of the control of ment fur here of an object of ment fur here of an object of ment of the control of ment of the control of ment of me

wrote. A modest man, and never one to push himself. Franck lived out what many musicians today would regard as a liet of drudgers, gene lirgely in teaching composition and organ. He rationed his available time carefully get up seah moring at 500 and spen the liet for how or the discovery and the seah of the liet to the house of the discovery and the liet to the liet was the liet of the liet first the liet was outwardly quiltu unevent. The non high honor he received was the Legion of Honor, conferred in 1885—but for his work as professor of organ at the 1885—but for his work as professor or organ at the 1885—but for his work as professor or organ at the 1885—but for his work as professor or organ at the 1885—but for his work as professor or organ at the 1885—but for his work as professor or organ at the 1885—but for his work as professor or organ at the 1885—but for his work as professor or organ at the 1885—but for his work as professor organ at the 1885—but for his work as professor or organ at the 1885—but for his work a

Conservatoire, not for his quality as composer.

In all essentials, the D minor Symphony is unique.

There is no other quite like it, in form, in the extreme

chromatic nature of its harmony, in the organlike texture of the instrumentation or in its overall character, which without pretentious vaporings may be called a species of religious meditation in music.

The Symphony is very French, very clear, very melodar, list in both harmony and orchestration. Its first theme has a close and curious resemblance to that which begins List is Les Préludes, written 30-obligate years before. There is a slighter resemblance to the opening "Muss es sein?" theme that opens the final movement of Boethover's last quarter (IO). 31

in form the D minor Symphory is "cyclectal" which means that themse from one movement were used in subsequent movements. Franck had a peculiarity of inventing rather short themes, salent onesqueldy of machine parties short themes, salent onesqueldy and easily perceived and as easily remembered. There is no true slow movement in this three-movement work. The Allegretto, however, does suggest something of the character of both a slow movement and, briefly, a

Undoubtedly César Franck got the idea of his strongly chromatic harmony from Richard Wagner but has use of chromaticism became recognizably quite different from the practice of Wagner Franck's music is prevailingly a lissue of sliding chromatic harmony and requert modulations, often through a sequence of keys that took him far from the tonsity of his beginning; as adroit by terturned to the initial key.

The tamous English horn solo in the Allogratio stands by itself in symphonic Iterature of the 19th century. No one ever used that melancholy woodwind more beautually than Franck, though several did as well. The orchestra is used with an imposing organ effect of massed sections, against which the strings, brass and woodwinds are pitted atomately. It is a conception of orchestral sound derived from the 19th-century organ, which, in turn, was then more or less imitative of the orchestral sound.

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Donat Marti Talvela Christian Roesch	

James Levine/Vienna Philharmoni State Opera Chorus	c &
eter Serkin/Chopin Potonaise-Fantaisie, 3 Wattzes,	

Gershwin	An	Ame	ncan	in
Cuban				
Porgy a	ind l	Bess	-AS	уп

-3924

	AIC1-4149
vel Bolero, Rapsodie espagnole. Uborada del gracioso	ATC1-4096
f. Carmina Burana Barbara Hendricks, John Aler,	ATC1-3925
låkan Hagegård duardo Mata/London Symphony & Chorus	

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	/Philadelphia	



SIDE ONE THE RAINBOW IN DADDY'S EYES (BMI) 3:20 MY CRICKET AND ME (BMI) 2:28 MANHATTAN, KANSAS (BMI) 2:48 DEEPENING SNOW (BMI) 3:44 BIRMINGHAM MISTAKE (ASCAP) 2:50

SIDE TWO NEVER BEEN TO SPAIN (BMI) 2:50
FADED LOVE (BMI) 3:16
THE LAST LETTER (BMI) 3:10
ITS NOT EASY (BMI) 2:45
CITY OF NEW ORLEANS (ASCAP) 3:31 MUSICIANS:

Guitars: JERRY STEMBRIDGE JERRY SHOOK

Steel Guitar: HARALD RUGG

Piano: JERRY WHITEHURST Bass: HENRY P. STRZELECKI DONALD R. SMITH

IERRY K. CARRIGAN Drums Percussion: RICHARD FARRELL MORRIS

Strings: BYRON T. BACH MARVIN D. CHANTRY
SOLIE ISAAC FOTT
CARL J. GORODETZKY
LAWRENCE ROY HERZBERG

MARTIN KATAHN MARTHA McCRORY JO LENNON PARKER SAMUEL TERRANOVA GARY VANOSDALE STEPHANIE WOOLF

BERGEN WHITE ARRANGERS:

"Deepening Snow," Faded Love",
"Birmingham Mistake", "Never Been To Spain"
BILL WALKER
all other selections

Studio: Monument Recording Studio, Nashville, Tn.

Engineer: Tommy Strong Producer: Jim Malloy for Cabin Hill Production

Album Grapbics: Jack L. Levy PRINTED IN U.S.A.
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Side A Which Way Do We Go* (2.4) / We Could* (2.29) / It Amozes Me* (2.6)

All His Children ASCAP 2-56 (from the Universal/Newmon-Foremon Picture "Sometimes a Great Notion") / Streets of Gold " m-sst

Side B | Don't See How | Can Love You Anymore* (2-47) / Singin' a Song About Love* (2.11) The Man I Used to Be a. ssi / Let My Love In* (2.53) / Lave Put a Sona in My Heart* is 67)

Word Accompositent by The Noshville Edition 1 Accomped and Conducted by Henry Moncini Public performance clearance -IMI, except as noted This album is also available on Stores 8—APS1-0534 and Cassette—APK1-0534 Recording Engineers Bill Vandevari, Tom Fick and Al Pachucki

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CHARLEY PRIDE'S ALBUMS



LSP-3895 Sieres 8 PRS-1308/PRS-5072 Casastie PK-1308

Too Hard to Say I'm Sorry: The Little Folks; Crystal Chandeller, Act Naturally: Does My Ring Hurt Your Finger, Marie Don't Cry For Me. The Day the World Fill Wander Back to You; Life Turned Har That Way: 1 Three Away the Rose



L SP-4290 States 8 PSS-1526/G 8 PG8-1538 Casastra PR-1538 Me and Robby McGes: A Good Chance of Tear-Fall Tonight; One Time: (I'm Sol Afraid of One Time: (I'm So) Altraid of Losing You Agam, A Brand Now Bed of Roses, The's Why I Love You So Much: If You Had Only Taken the Time; Gose, unry Teken the Time; Gone, Gone, Gone, Happy Street; I'm a Lonesome Fugitive; It's All Diabit



LSP-4517 Stance 8 PSS-1645/Cossette PK-1645 You'll Still Be the One, Any-Me from You; Jesnie Normen, Once Agele, Mirecles, Music and My Wife, Pretty House for



LSP-3952 Storeo & PRS-1338/ Connette PK-1338

Now I Can Live Again: A Word Now I Can Live Agen; A Word of Two to Mary, If You Should Come Back Today; Guest Things Happen That Way: Be-fore the Next Tendrop Fells; Banks of the Ohio: Wings of e Lie to Me: Why Didn't I Think of That: Above and Revond The Call of Love); Baby Is



LSP-4367
Steno a PRS-1933/O a PQS-1843
Cresette PR-1933
Abie Bodied Man, Through the
Years; is Anybody Goin' to San
Antone: The Thought of Losing
You, I Think FII Take a Walk; Things are Looking Up; Spe

LSP-4582 Stereo 8 PSS-1813/Cesselle PK-1813

A Place for the Lonesons, I'd Rather Love You, is Anybody Goin to San Antone, Kies en Angel Good Morain', (in My World) You Don't Belong, (There's Skil) Someone I Cent Forger, I'm Just Me, Lot Me Live.

(I'm So) Afreid of Losing You Again, You II Still Be the One

(There's) Nobody Home to Go Home To: This is My Year for





5th Atbum

LSP-4041 Stereo 6 PRS-1372/Cessets PK-1372

Someday You Will: She Made Me Go: The Right to Do Wrong, The Easy Part's Over: The Day You Stop Loving Me: I Could Have Saved You the Time: One of These Days: All the Time, My Heart Is a House, Let Me Help You Work It Out Both of Us Love You; The Top of the

11th Album

LSP-4406 States @PES-1818/Consette PK-1658

Christmas In My Home Town:

Deck the Halls (With Boughs of Holly): They Stood in Stient

Prayer, Santa and the Kids; Si-lent Night, Little Drummer Boy,

Happy Christmas Day, The Fire

And Property Street,

CHARLEY PRINT

LSP-4742

Burehtry Day; When the Trains Come In; You're Wening Me to Stop Loving You, dack to the Country Roeds, Put Bock My Ring on Your Hend; It's Gonna Take of Liftle Bit Longer; Seven Years with a Wonderful Worsen, She's Helping Me Get Over You, One More Year, Nothin' Left But



LSP-4837 LSP-4837 Stereo 8 P8S-2120/Casestte PK-3128 D.8 PDS-2120 Too Weak to Let You Go, She's Too Good to Be True, She's That Kind, You Were All the Good in

6th Album

Stones & PSS-1401/Cassatio PK-1421

intro by Bo Powell, The Last Thing on My Mind; I Know One, Just Returner You and Me Dus.

legue, Lovesick Blues, The Im-age of Me, Kow-Liga, Shutters and Boards: Six Days on the Road, Streets of Baltimore, Gol

Leavin' on Her Mind, Crystal Chandeller, Cotton Fields

12th Album

LSP-445F

That's the Only Way Life's Good

to Mo: I Can't Belleve That

You've Stopped Loving Me; (There's Still) Someone I Con't

Forget, Sweet Promises: Was it All Worth Losing You, Filteen Years Ago, Wonder Could I Live There Arymore. Piroque Joe:

Time (You're Not a Friend of Mine): Today Is That Tomorrow

Charles



LSP-3845

Busted: Distant Doums: Detroit Busted; Distant Drums; Denoit Ghy; Yonder Gomes a Sucker, Green, Green Gress of Home; That's the Chanco I'll Have to Take; Before I Met You; Folsom Prison Blues; The Sniskes Gravif at Night; Miller's Cave, The Aton Her Mind



STATE CLICKE PARK

2nd Album

In the Middle of Nowhere; The Last Thing on My Mind; Just Between You and Me; Apart-ment #9; Spell of the French Trein; I Know One, I'm Not the Boy I Used to Re: A Good Wings an's Love; Stience; Take Me Home: Touch My Heart Rent 8th Album

CHARLEY PRIDE



Cesselle PK-1452 Louisiana Men: She's Still Got e Hold on You; Let the Chips Fatt; Come On Home and Sing the Blues to Daddy, Never More Than I; Let Me Live Again, Take Than I; Let Me Live Again, Take Care of the Little Things, Eyen After Everything She's Done; (It's Just a Metter of) Making Up My Mind; It's the Little Things; Billy Beyou: We Had All she Good Things Going



LSP-4220
Steine 8 PTS 1501/De POS 1505
Cesette PK 1505
Just Between You and Mr. Does
My Ring Hurt Your Finger: Ksw-Lige; The Snakes Crawl ot
Night; All I Have to Offer You
(Is Me): The Easy Paris Over: The Day the World Stood Still; I Know One, Gone, on the Other Hand; Before I Met You; Too Hard to Say I'm Sorry; Let the Chips Fall



£SP-4513 Did You Think to Proy, Fit Fly Away: Time Out for Jesus: An-nel Rand: Jesus, Don't Give Up Hope, This Highway Leads to Glory: The Church in the Wild-wood: Lord, Build Me a Cabin

19th Album

CHARLEY PRIDE

APL1-2217

Along the Mississippi, The Happlest Song On the Jukebox, The Shotler of Your Eyes, I'm Learn-

Osedračine AFO1-0317/ Stereo v AFS1-0317/

PRICE

nca SWEET COLINTRY



LSP-4560 Steres 8 PSS-1772/6---On the Southbound: (In My World) You Don't Belong: You Nover Gave Up on Me: I'd



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ANOTHER BRIDGE TO BURN
LET ME TALK TO YOU
BURNING MEMORIES
HEALING HANDS OF TIME
UNLOVED, UNWANTED
THIS COLD WAR WITH YOU
A WAY TO SURVIVE
PRIDE / NIGHT LIFE
A THING CALLED SADNESS





RAY PRICE'S GREATEST HITS, VOL. II

Side 1

BURNING MEMORIES (2000) HEALING HANDS OF TIME (220) MAKE THE WORLD GO AWAY (2:30) PRIDE (2.20) THIS COLD WAR WITH YOU (245) A THING CALLED SADNESS (2.6)

Side 2 LET ME TALK TO YOU (200) UNLOVED, UNWANTED OUR NIGHT LIFE (4.41) ANOTHER BRIDGE TO BURN (251) A WAY TO SURVIVE (2.58) The selections are BMI





CL 2528/CS 9328*



CL 2382/CS 9182*



CL 1971/CS 8771*



CL 1756/ CS 8556*





CLAUDE THORNHILL/1948 The Fong is You



CLAUDE THORNHILL/1948

SIDE ONE

ANTHROPOLOGY (Gillespie-Parker arr. Gil Evans)

BAIA (Barroso arr. Eddie Herzog) ARAB DANCE (Tschaikowsky arr, Evans)

ROYAL GARDEN BLUES (Williams Williams are, Evans) POLKA DOTS AND MOONBEAMS (Burke-Van Heusen arr. Erant) SOMETIMES I'M HAPPY (Caesar-Youmans arr. Gerry Mullican) SEPTEMBER SONG (Weill-Anderson arr, Claude Thornhill) GODCHILD (Wallington arr. Mulligan)

ROBBINS' NEST / Thompson Jacquet arr, Evant/ I DON'T KNOW WHY (Turk-Aldert arr, Evans)

al the Snowflakes THE SONG IS YOU /Kern-Hammerstein II arr, Evans) APRIL IN PARIS (Harburg-Duke arr. Thornhill)

LA PALOMA (De Fradier arr, Evang-Thornfull) LOVERMAN (Davis Ramurez-Sherman arr. Evans) ELEVATION (Mullican arr, Mullican)

ohem Torok, Allan Langviell - powtown

(b) Lee Kathman, Tom Patter, Chuck Sprights (human) Chuck Etter, Allen Laustulf decembers Al Antonucci, Donald Bunn from National Guony Futo, Hal McKuuck, John Andrens, Jeff Masaykl, Gene Allen sensphone

(a)

(b)

Coverphoto personnel:
Sanet back can. Robo, Polo, Konezz, Bushey
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Fornalistic Language,
Fornalistic Language,
Cons 1948.

CLAUDE THORNHILL Store August 16, 1707 m Terre Heate, Indiana Dard Adv 1, 1707 m Celdwell, New Jersey

paretion was to create something new and attenting, an orchests deffered from the orders, by appropriate in the sections and soldants of the overall mound of the orchestic were emphasized the everyteen of certain places in our agrangements, the exchange played selbastic thousa. (Chande Thornish)

The control of the co



inflaming the heard's regispersors at New York's Streed theater. All the etc. of the stack on the Stat's are probable has a only by the prime attended to be at the country. Wordy Herman had seen to support a recent code in the least that it is the control to that it is the and an advantage to the country of the code in the least that it is the best to their the state of the and a section and an advantage of the control to the state of the state of the state of the code of the state of the st "Cloude loved beautiful sounds and his music combened geat wire, take, whitely, stempth and originess. He could be enaporathly vagar or implie or subblers, but he and bands for excely a quester of a contary without making any known enemies, an advancement almost companished in the musical of loves."

control or order. (In California, ANTHERIORACE Very Spiritude and pupplied 6-me beg consequences and the revision has Allen ANTHERIORACE Very Spiritude and Allen and

gather side selected to flower Collection for the collection of th ROYAL CAUDEN MEREE given in ond so Clearly surject perfectional bevirage, modeling manuscles of the last interest, and severked by Evens, using succious of the archesis as single instrument complementing the Thomistic pieces autoenced.

FOLKA BOTS AND MUDNIE-ANT made popular by FighA Singles, with Toming Doory's orchestra, and Rey's Device, with Gallott Mellott, in games they find instrument have by Clearle with one of this most deliade and initial pricerances SOMETRIES I'M HAPPY was one of the first charts contributed by Gerry Nalligan and, builden Classic, gives Lee Kankin a charter to shide on also say, with an and it from Allan Largetell's trendent.

SEPERMER SONG cross from a Thershibbersuppl moder, consisting of none with other based on the months of the year, and featured Dumpy Fisch world classes.

COCKILLO 2 George Wallington corresponds, is another Malligan soon, parading solar by Dasay Ride, classes, Malkey Falsa, Nines say, Gerry Malligan, tener sax, Lee Keeste, also sax, Emil Terry, secret and, Fisch, Walligan with a spon baserous care. ROGEN'S THORE, Vangues were at 8500 Barrions as: ROGEN'S TRET (follows closely the organic recoding, with Claude's piano introduction heridding floer solve from Polo and Foliat, backed solidly by Exant's straightabled dramming, with the obli-gatory hop bornbeng copt to a manifester?

the state of the miles and Tries Install which by Clark required distances, with the MC CONT NEW Work region or come in the state of the miles and the miles of t

Rower/Liner design Melcolm Walker, ReMassing JRT Davies Photographs reproduced by permission of William P. Gossileb. Hep Records, 34 London Street, Edinburgh EG3 ENA Printed and made in England by Senoi Printing Ltd

Hep 17 MONO





IVIEL TORIVE ATT RED HILL

WITH THE JIMMY WISNER TRIO

I don't know how you feel about liner notes but it's been my observation, in looking at the backs of albums and reading what has been said through the years about the various artists represented therein, that you're better off just looking at the sexy-looking women on the cover. I haven't any idea what the cover of this album will look like. Mel Torme is hardly a sexy-looking girl but he does happen to be a wonderfully talented male singer. And you know what an upset that is these days.

It becomes increasingly evident, as albums come pour-

SIDE ONE

- 1. SHAKIN' THE BLUES AWAY (By Jring Berlin, ASCAP, Time 1 53)
- Hy from Berlin, from Berlin, ASCAP Time 1 533 2. I'M BEGINNING TO SEE THE LIGHT (by Harry James, Duke Ellington, John Hodges & to Alamo, ASCAP Time 2 (7)
- 3. IN OTHER WORDS Howard, Almanac, ASCAP Tome Los 1. MEDLEY
- b) A NIGHTINGALE SANG IN BERKELEY
- 5. LOVE FOR SALE 6. IT'S DELOVELY By Cole Porter, Chappell, ASCAP. Time: 4:131

SIDE TWO

- 1. MOUNTAIN GREENERY
- 2. NEVERTHELESS (By Bert Kulmar & Harry Enby, DeSylva, Brown & Henderson ASCAP Time, 7 (0)
- 3. EARLY AUTUMN
- 4. ANYTHING GOES
- 6. ANT THE APPLE TREES WHEN THE WORLD WAS YOUNG (By C. M. Philippe-Grand & Johnny Mercer, Creterion, ASCAP
- 6. LOVE IS JUST AROUND THE CORNER

PERSONNEL

Mel Torme is accompanied by: Jiwiny Wiener, piano; Ace Trome, base: Dure Lerin, drums, Jiminy Wiener does not plug on Love For Salo, It's Delovely & Mountain Greenery; on these titles, Mel Torme is heard on piano as well ar vecals.

Recording engineers: Tow Down! & Phil leble Cover photo: Lee Friedlander Cover design: Loring Entency Supervision: Nesshi Erteons

This is a high fidelity recording. For best results observe the E.I.A.A. high frequency roll-of characteristic with a two cycle crossover.

This LP was recorded at the Red Hill Inn in Pennsanken, New Jersey, Atlantic Records gratefully acknowledges the kind cooperation of the management and staff of the Red

ing out, that there are only a handful of singers today who sing with taste, in tune and who deserve that overused word-classy. Mel Torme happens to be one of them, I like this album because it is a great marriage of artist and material. I have no way of knowing how big a sale this album will have. I hope it's a big one because I happen to think that the more people are exposed to good pop singing, the better it is for everyone concerned in the industry. Mel is one of the best pop male singers, Listen to the album and prove it to yourself.

William B. Williams

10 Of the lops In Country

GEORGE MORGAN

MARY FORD

WYNN STEWART

BETTY JEAN ROBINSON

CARL BELEW.

JOHNNY & JONIE

TRAVIS Bros.

JAN HOWARD

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SIDE ONE

GEORGE MORGAN — MY NEW LOVE IS RUBY — C Walker/4 STAR
MARY FORD — THIS IS IT — Cindy Walker/ACCLAIM Music Inc
WYNN STEWART — LOVERSVILLE — W Sewart/4 STAR

BETTY JEAN ROBINSON & CARL BELEW WISHFUL THINKING — W Slewart/4 JAI

JOHNNY & JONIE ACROSS THE AISLE — J Masby, J Masby/JAT

SIDE TWO

TRAVIS BROS. — GREEN GREEN CRASS OF HOME: C Pulmon TREE

CARL BELEW — YOUR BEST FRIEND LOVES YOU (How 45 MR
JAN HOWARD — IF YOUR CONSCIENCE CAN'T STOP YOU (HOW CAN I) I HOUSE JAN HOWARD — IF YOUR CONSCIENCE CAN'T STOP YOU (HOW CAN I) I HOUSE JAN HOUSE JAN

1977







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HEARTBREAK HOTEL · ABILENE—and Others
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I deducte this album to the singuitatradition of the Black / merican flaoths Church, especially the MI. Early Baptist I was lapt red. It was in Black congregation, voices raised in full song, rement of harmony and what spices or apposed to do is based on what I loss and expelsive on it one of the

arriver of a horsel two-disc as a rectal group. or suppers come to live in one head matter him mans time I go into the taglie to work. When I begin to sleg Sometimes as I was, as me ody I know which voice or line has to come next; I can hear her on som tradit, up oven below the line is if falsed. On the other four laws and histernothing. Then I side, in the middle, all the way to the

the coacks to flush out more fully the

multi-track studio - thank God for only one or two ut these lines in each your that I would be able to soutain in perlumance. When I am compusing I have to sing them all. The singles is thus limited by my vocal boundaries.

the actual lines you hear I have not learned by role, or from a specific persor. Il you go to my home choich and hear these songs, they will be different: beyoner, if I have properly honored my teachers, you should not be in strange

KIDL ONE COME AND GO WITH ME TO THAT LAND 417

New Assurgement Herrice Johnson Resgon Sungtals Publishing Co.

ovell all he regether in that land inothing but

WE ARE CLIMBING JACOB'S LADDER 422

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I AM A LADY ---

Carry photograph Roland Freem Dala Starit John Gwaltney, Black American Ritsal Carvet Design Daluers Wilber

All you also Bernier Johnson Reagen

Mrs empireer Bill McElron Resembles empresses Will Mutley, "Sharon Parriang improvious Speakalk Publishing





MOZART: KLADIERKONZERT NR.22 ES-DUR KD482

Spiatoslav Richter · Riccardo Muti · Philharmonia



Seite 1/Side 1/Lato 1

Konzert für Klavier und Orchester Nr. 22 Es-dur KV 482 (34'28) Concerto for piano and orchestra No. 22 in E flat major K. 482

Concerto per pianoforte ed orchestra n. 22 in Mi bemolle maggiore K. 482

1. Allegro (Kadenz/Cadenza: Benjamin Britten) 2. Andante

Seite 2/Side 2/Lato 2

3. Allegro (Kadenz/Cadenza: Benjamin Britten)

Sinfonie Nr. 24 B-dur KV 182 (10'30) Symphony No. 24 in B flat major K. 182 Sinfonia n. 24 in Si bemolle maggiore K. 182 Allegro spirituoso

2. Andantino grazioso SVIATOSLAV RICHTER. Klavier/piano/pianoforte PHILHARMONIA ORCHESTRA Dirigent/Conductor/Direttore

Allegro

RICCARDO MUTI Produzent/Producer/Produttore John Mordler Tormeister/Belance Engineer/Tecnico del suono

1983 Original sound recording made by EMI Records Ltd

WOLFGANG AMADEUS MOZART

Als Wollgeng Amedeus Mozert am

28. Dazember 1785 sein eban zwei

Nochen elles Klavierkonzert Fs-dur im

Rahmen einer Wiener Subskriptions-

des Andante wiederholen – ausgerach-

net jenen düsteran c-moll-Satz, der heu-

Komposition wie auch ihre Interpretation

enn. Wes die Ecksatze hinter der Fes-

rada varhindlich-renräsentativer Linter-

haltungsgeste verbergen wollen, fritt hier

unvermittelt ans Licht - die genze Tragik

eines Musiker-Lebens singt sich aus in

Klavier und Orchestar, bricht mit außer-

ordentlicher Gewalt in die basänftigande

einem abgrundtiefen Dialog zwischen

dyllik der Holzbläser-Episoden ain.

Mozarts Klavierkonzerte "eine Gattung kultwierter Unterhaltung?" (Friedrich

die an italienischer Zerstreuungskunst

erblickten "lahre der Entläuschungen.

Jahre des oft vergeblichen Wartens in

When Wolfgang Amadeus Mozart first

aired his just two-week-old Plano con

certo in E-flat major during a subscrip-tion concert in Vienna on December 28

things - that dark movement in C minor

that today makes classification of the

composition as a whole, as well as its

interpretation, so infinitely problematic

of pleasantly entertaining music in the

outer movements comes fully into the

open in the middle one: The entire tra-

unfathomable dialogue between plano

celm of the woodwind episodes with enormous force

gedy of a composer's life sings out in an

and orchestra, bursts in upon the idvllic

The picture of an avar-chaerful compo-

ser totters. Are Mozart's piano concartos

really to be labelled "a kind of cultivated entertainment"? (Friedrich Biume).

When this work was written, twelve years

has passed since the child prodigy who

orientated on the Italian art of divertisse

mant, years of disappointments, years of

un'eccademia di softoscrizione a Vienna

suo concerto per pianoforte in mi bemolle

il 28 Dicambra 1785 fenna a battasimo il

maggiore che aveve finito annena due

oggigiorno cost infinitemente problema-

fico l'inquedremento a l'interpratazione di

quasta composizione. Parchè quello che

divertimento reppresentativo ed emabile,

improvvisamente alle luca - asso cante

un dialogo profondo tre pianoforte ed

L'immegine dell'atarno serano oscilla. I

enera di colto divartimento?- (Friedrich

Bluma). Dodici enni ereno nessati dalla

ancora sull'arta dal divartimento ifaliano.

composiziona della sinfonia dell'emmi

rafo bambino prodigio cha si oriantano

concarli par pianoforta di Mozert «un

fufta le tragicità di une vita di musicista in

sattimana prima dovatta ripetara

i dua movimanti astarni vogliono

orchestra, inferrompe con forza

straordineria l'idillio miligenta dagli

in quasto movimento viana

apisodi dai fiati a legno.

nascondera diatro la facciata di un

l'andente, proprio quel movimento

melinconico in do minore che rande

was looked upon with such aefoniels.

ment had brought forth symphonies

Quando Mozart in occasiona di

1785, he had to repeat the Andante of all

Blume) Zwölf Jahre sind vergangen, seit

Das Bild des ewig Heiteren wankt

Wunderkindes das Licht der Welt

tigentags die Einordnung der gesamten

so upendlich problemetisch gestaltet

Akedemie aus der Taufe hebt, muß ar

MANUFACTURERS PROPERTY NOT FOR SALE

> kannta Klawerkonzert Foudur KV 482 von Wolfgang Amadeus Mozert: "Das zweite Auffretan Sviatoslav Richters wunderber wie des erste drei Taga . Die Begleitung salbst war ein Wunder: eine Verschmelzung das Komponisten mil Solist und Instruma erheiternd sowohl durch ihre Freiheit wia ihre Bindung, belebt von grenzenloser Phantasie und Energie. Das Konzert gehört zu dan weniger oft gaspielten der snäten Mozart-Klavierkonzerte und ist tatsächlich selten in einer Aufführung von so aindrucksvollar Beredsamkarl zu hören jeda plötzliche Wendung und Ablenkung des Koofsatzes aine neue Uberraschung, nau gaprägt, und doch wurde mit Entschlossenheit ieder Seitentrieb auf den Hauptstamm bezogen Ich bin fest übarzeugt, daß nur Richter sich solche Kadenzen (von Britten) leisten kann, wie er sie in den Ecksätzen. prasentierta - namentlich die erste, eine varbluffande Synthese von protastanti-

scham Scriphin und hochkirchlichem

Brahms aber nichtsdestoweniner unw

formad Wolfgang Amadeus Mozart's misunderstood Piano concerto in E flat

Orchestra in London's Festival Hall: "The

viatoslav Richter was as miraculous as

before... Richter was joined on the stage

of the Festival Hall by the Philharmonia

Orchestra under Riccardo Muti. The ioi-

powerful bonding, alive with boundless

The concerto was one of the less-often

played of the late Mozart pieno concer-

los, the E flat K 482 - and heard rarely

he offered in the outer movements - the

cence of low-church Skryebin and high-

first especially, an emazing connas-

indead in a partormance of such con

composer soloist and instruments as

exhilarating for its freedom as for its

major K 482 with the Philharmon

second appearance in London ... of

the first had been three days

magination and energy

geboten

derstehlich und mit blendender Autorität

Das Andante wurde mit außerordentlicher Klarhait dargelagt - ain flüchtiger Eindruck von kindlicher Unschuld und phantastisch varwohan mit seiner Aug-Arbeitung und sainer ganz und gar nicht unschuldigen Anlage, gleichzeitig tief beeindruckend und aufwühlend – ein einzigerfiger Mozart-Schaudar In Richters Händen - aufmerksam von Muti unterstützt - war das Finale großartig und licht wie Luft, in einem oder zwei Ruckblicken von dunkleren Farben

dunkleren Schatten berührt." (Financial

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Die Kadenzen zu Mozarts Klavierkonzert

Es-dur KV 482 komponierte Benjamin Britten. Sie wurden erstmals am 13 Juni 1967 von Sviatoslav Richter beim Aldeburgh Festival gespielt, als das Werk mit dem English Chamber Orchestra unter der Leitung von Benjamin Britten aufgeführt wurde Ein Jahr zuvor waren sie für Sviatoslav Richter komponiert worden

church Brahms, but nonetheless irresi stible and delivered with dazzling autho-

The andante unfolded with marvellous clarity, a gimpse of childlike innocence and fancy woven into its elaborate and most un-innocent scheme, at once deaply absorbing and disturbing; a uniquely Mozartian frisson, in Richter's hands, attentively underpinned by Muti the finale was grand and light as air, in

one or two backward glances briefly touched by deepar colours, darker shades". (Financial Times) Translation: E. D. Echols

The cadenzas used in this recording ara

by Baniamin Britten and wera first manding eloquanca; every suddan twist played at a performance given at the and divarsion of the opening movement Aldeburgh Fastwal on the 13th June a frash surprise, new-minted, but grafted 1967 by Sviatoslav Richter and the Engfirmly, each branching-out, to the central lish Chamber Orchastra, with Britten conducting. They had been composed away with such cadanzas (by Britten) as the previous year at Richter's request.

unnaholzten Vorzimmern hornlerter Harrscheften - nicht garachnat die unausgasetztan Demútigungen, die dar Satzburgar Erzbischof Hisroriymus Gref Collorado seinem Holmusiker zuteil wer-Dann der kühne Sprung eus der zeittypischan Kunstlerebhängigkeit in die riskante, unwägbere Fraiheit wie sollte

eine darertige Entwicklung im musikali-schen Schaffen nicht widerhallen! Die Tone des Aufbenehrens mehren sich zunehmend und komplizieren die Sicht euf die Person hinter der Kulisse, die Sicht auch auf einen parmanenlen Gärungsprozeß, der in den Klavierkonzerten d-moll KV 466 (Frühjahr 1785) und c-moll KV 491 (Frühjahr 1786) handfest ist - was sich in diesen Werken Gehör zu verschaffen weiß, prägt recht eigentlich alle Kompositionen des späten Mozart und äußert sich wettsch Mozarf, weiland Unterhalter, protestiert uberdeutlich Am 3. April 1979 spielte Sviatoslav Richter mit dem Philharmonia Orchestra in der Londoner Festival Hall das ver-

having to wait often in fhe unheeted nambers of narrow-minded people of high rank - not counting the neverending chain of humiliations with which the Archbishop of Salzburg, Count Hieronymus Colloredo, plagued his Court

Composer Then the bold jump out of the state of dependancy (fypical for artists in those freedom: How could such a move not find echo in his musical compositions! Remonstrativa tones became incraasingly more frequent and have compl cated our seeing the person behind the scanes, our seaing also the continuous process of fermantation that is manifest in the Plano concartos in D minor K. 466 (written in the Spring of 1785) and C inor K. 491 (composed in the Spring of 1786) - that which makes itself espe ally heard in these works is actually tha mark of all of Mozart's lete compositions and often finds expression in formbursting willfulness: Mozart, once an antertainer, protasting with unmistakabla

On April 3 1979 Swiptostay Richter perdodici anni pieni di delusioni, anni di vane atfase nella anticamara non riscaldafe di padroni ottusi - non tenando confo dalla continua umiliazioni l'arcivascovo di Salisburgo Hieronimus

Confe di Collorado Poi l'audaca salfo delle dipandenze erfisfica tipica per l'epoce nella libertà imponderabile a piana di rischi: come dowebba un tale sviiuppo non Irovara le sua eco nelle creazioni musicaiil Le note di protesta aumenteno a compliceno la viste sulle persona diafro le quinfa, la vista anche su un processo permenante di farmanto che si pelasa eperfamenta nal concarti par pianoforta in re minora K 466 (primavara 1785) a in do minora K 491 (primayara 1786) - quello cha si fa escoltera in quasta opera dà in fondo l'impronta a tutta la composizioni dal terdo Mozarf e si menifesta spesso in une scontrosità cha rompa le forma. Mozert, fu intratfanifore, proteste con messima

II 3 Aprile 1979 Sviatoslav Richter suono con la London Philharmonia Orchasfra naila Fastival Hall di Londra il poco

compreso concerto per pianoforte in mi bemolle maggiore K 482 di Wolfgang Amadaus Mozart: «Le seconda esibizione di Sviatoslav Richter era altrattanto meravigliosa quanto le prima di tre giorni ...L'inconfro stesso era un mirecolo: une fusione di compositora, solista a strumenti lanto enfusiasmente per la sua libertà quento per i suoi vincoli, revyviato de una fanfasia ed una energia senza frequentemente suonati concerti per

pienoforfe del fardo Mozerf a reramenta lo si può ascoltare interpreteto con una tala eloquanza: ogni improvvisa frasa e diversione del movimento iniziale una nuova impronta, appure ogni rampollo lafarala aveva decisamente il suo riferimento al tronco principale. Sono farmamanta convinto che solo Richter può permettarsi tali cadenza (di Brittan) come egli la presenfava nei movimenti esteriori - sopralfutto la prima, une sinfasi shalorditive tra uno Skriebin puritano ad un Brahms anglicano,

ciónonostanta irrasistibili ad offerfa con a autorità affascinante. L'andanta fu asposfo con straordinaria

chiarezza - un'impressione fugaça di nnocenza e fantasia infantili intracciata nal suo schema elaborato e non affatto innocente nello stesso momento avvincanta e sconvolgante - un brivido unicamente mozartiano. Nelle mani di Richtar, attentamente sosfenufo da Muti. il finale era grandioso a laggaro coma arie, in uno o due sguardi ratrospattivi brevamanta toccato da colori più profondi, da ombra più oscure.~ (Financial Times).

Traduziona: Gita Jung

Le cadanza dal concarto par pianoforta in Mi bamolla maggiore K. 482 di Mozart sono stata composta da Banjamin Brittan a furono eseguita par la prima volta il 13 giugno 1967 da Sviatosiav Richter accompagnato dalla English Chamber Orchastra sotto la direziona di Banjamin Britten in occasione di Fastivali Aldeburgh Erano stato scritta l'anno pracadente per Sviafoslav Richfer.



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Riccardo Anne-Sophie MUTTER MUTI MOZART: VIOLIN CONCERTOS Philharmonia Orchestra



Side One

Mozart Violin Concerto No. 2 in D. K 211 (20 42) I. Allegro moderato (8 47)

II. Andante (7.44) III Rondeau Allegro (411)

(cadenzas by Leopold Auer)

Mozart, Violin Concerto No. 4 in D, K 218 (24 20)

- I Allegro (9:21) II Andante cantabrie (7.38)
- III Rondo Andante grazioso Allegro ma non troppo (7.21) (cadenzas by J. Joachim)

ANNE-SOPHIE MUTTER, born in Rheinfelden, Germany, in 1963, began to learn the violin at the age of five and in 1970 and 1974 won the German State Competition for young musicians In 1976, accompanied by her brother Christoph, she gave a highly acclaimed regital at the Lucerne Festival, and the following year was invited by Herbert von Karajan to perform with the Berlin Philharmonic Orchestra at the Salzburg Whitsun Festival, she also appeared at the Summer Festival with the Mozarteum Orchestra In 1978 she made her Berlin debut playing Mozart's Violin Concerto No 3 - which brought ovations from audience, orchestra and conductor alike - and the same year made her first appearance in Britain, playing with the London Philharmonic Orchestra under Daniel Barenboim at the Brighton Festival. Since then, performing on a 1703 "Emiliani" Stradivarius violin, she has appeared in the U.S.A., Japan and throughout Europe with many of the world's most eminent conductors and orchestras, and has given several recitals partnered by Alexis Weissenberg

Munich's Abendzeitung named Anne-Sonbie Militer Star of the Year in 1977 and in 1979 she won the Deutsche Schallplattenpreis for Artist of the Year Awards in 1980 included the Italian critics' Maschera d'Argento (Silver Mask) and the West German Regio Prize for Music, together with a nomination for a U.S. "Grammy" award The present performances mark Anne-Sophie Mutter's first concerto recordings for EMI under a long-term contract. signed in 1981, under which she has also recorded the Méditation from Massenet's Thais.

Mozart was probably the finest keyboard virtuoso of his day, but he also excelled on both the violin and the viola. His tather, Leopold, was himself an accomplished violinist and shortly after Wolfgang's birth published a treatise on wolin playing (Versuch einer grundlichen Violinschule) which was to prove one of the most influential teaching works of its kind. Not surprisingly, the young Mozart found himself holding a violin when he was little more than a toddler and was trained by his conscientious. somewhat stern tather in the habit of methodical practice By 1770, when he was fourteen. Mozart had become Konzertmeister in the Salzburg Court Orchestra, and during the next few years, at home and on tour, actually enjoyed a greater reputation as a violinist than as a planist In a letter to Leopold of October 1777 Mozart referred to a performance he had just given of his G major Concerto, K 216, saying that it "went like oil Everybody complimented my pure, beautiful tone" It seems, however, that Mozart had sometimes displayed an uncharacteristic diffidence about his skills as a violinist In a slightly earlier letter from Munich he wrote, "I played as if I were the finest fiddler in Europe; to which his father promptly replied: "You yourself do not know how well you play the violin, if you will only do yourself credit and play with vigour, with your whole being, as if you were the finest fidaler in Europe.

If 1784 was Mozart's "piano concerto" year, 1775 was the year of the violin concerto. Between April and December Mozart not only composed tive full-length concertos but also wrote the Serenade in D. K 204, which has two taxing movements for solo violin. In all probabilty they were tirst performed by his friend Antonio Brunetti, leader and soloist in the Salzburg Court Orchestra, though we can be sure that Mozart himself played them frequently over the next few years. During his travels Mozart. had come into contact with a number of Italian violin composers, notably Nardini, and it is certain that he knew violin concertos by Tartini, Geminiani, Vivaldi and, of a later generation, Boccherini and Pugnani. Their technique of writing for the solo violin naturally influenced the young Mozart, though even in the first two concertos figurations reminiscent of earlier composers exist alongside withy or lyrical violin writing that is characteristically Mozartian. In all five concertos Mozart telingly contrasts the extremes of the violin's range, with frequent

wide leaps spanning up to three octaves The D major Concerto, K 211, was completed on June 14, 1775, two months after the First Concerto in B flat In both works Mozart's individuality is less highly developed than in the concertos that followed, and stylistically and technically both look back to the works of older composers. The opening allegro moderato of K 211, for example, is built largely from short motifs rather than fully-fledged themes, and has a leisurely, slightly old-fashioned eight eighthnotes-to-the-bar feel rather than the more urgent quarter-note pulse which Haydn, Mozart and others tended to favor by 1775. There are nevertheless many pleasing individual features in this movement. The opening tutti already reveals elegant chromaticisms in the melodic line, and later the attractively syncopated second theme is further enhanced when played against sustained notes first from the soloist. and then from the horns. As in most of Mozart's earlier works the central development is brief, but it contains some affecting touches of chromatic harmony. Although the orchestral accompaniment is generally light, with oboes and horns used sparingly, there is often an appealing delicacy in Mozart's sparse textures

The violin's lyrical qualities come to the fore in the G major andante, music of simple eloquence scored even more lightly than the opening allegro. Formally the movement is a miniature sonata, with a short, modulating central section, but as in the slow movement of the other concertos the constant prominence of the soloist gives it the character of an operatic aria The labelling of the finale as "rondeau" suggests French influence and the music does indeed have a refined, courtly demeanor that is decidedly Gallic There are subtle variations in the scoring of the main theme on its several reappearances, and a brief episode in D minor momentaniv introduces a more acutated mood Here the soloist echoes a descending sixteenth-note figure heard earlier - an unobtrusive thematic link that helps to unity a relatively

During the three months that followed the completion of K.211. Mozart's principal work was the extended Serenade, K 204, reterred to above Then, between September and December, he composed his three finest and most popular violin concertos, in G major, K 216, D major, K 218, and A major, K 219. Although these three works share with the earlier concertos a prevailing tone of galant elegance, they are all more coherently and spaciously planned, more distinguished thematically and, despite their

use of the same orchestra of oboes, horns and strings, more imaginatively scored.

Both the G major Concerto and the Concerto in D, K 218, finished towards the end of October, are bold, forthright works with particularly lovely slow movements and rondeaux (note the French spelling again) containing episodes in contrasting metre and tempo. The opening allegro of K 218 is underpinned by the same march-like tread we find in many of the piano concertos. To offset the bare octaves of the principal theme in Mozart's lavounte dotted rhythm, much of the abundant subsidiary material is gracefully flowing in character. notably the sinuous, chromatically inflected melody first heard in the short orchestral prelude. This theme gains an added beauty when the solo violin subsequently introduces it in its lowest register, reinforced by violas an octave above, and then turns immediately to the minor mode. Surprisingly, the opening march appears. in neither the development (marked by brilliant bravura writing for the soloist) nor the recapitulation, though oboes and horns offer discreet reminders of its initial dotted rhythm

The A major andante is, like the slow movement of K 211, dominated almost throughout by the solo violin, though here the orchestral accompaniment is both richer and more varied Built on three melodies, the first two broadly sustained, the third terser and more animated, the movement is filled with that caressing tenderness so characteristic of the finest music from Mozart's Salzburg years. The finale is an entrancingly elegant piece, scored with delicacy and resource and endowed with a profusion of themes in alternating sections of slowsh 2/4 and brisk 6/8 time. Most memorable of all, perhaps, is the third of the slower sections. Here Mozart introduces a haunting tolk-like melody whose drone bass accompaniment on the low G of the violin gives it the character of an old musette. Fittingly the movement ends not with a noisy, emphatic cadence but in a nonchalant pianissimo

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Side/Serte/Face/Lato 1

Piano Concerto No. 3 in C minor, Op. 37 Klavierkonzert Nr. 3 c-moll on 37 Concerto pour piano n 3 en Ut mineur, op 37 Concerto per pianoforte n. 3 in Do minore, op. 37 1. Allegro con brio (17'51)

2 Largo (9'45)

3. Rondo (Allegro) (9'26) Andante favori. WoO 57 (7'50)

in F major/F-dur/en Fa majeur/ in Fa maggiore

SVIATOSLAV RICHTER. PHII HARMONIA ORCHESTRA conducted by/Dirigent/

RICCARDO MUTI

Le 22 avril 1801 Beethoven ecreat aux eciteure

achen muste Das Konzert wurde im Sommer 1804 vom Wiener

talontuous manistrati composito ir que Beethoven

annote with a sich Coment, tune manufarte en la

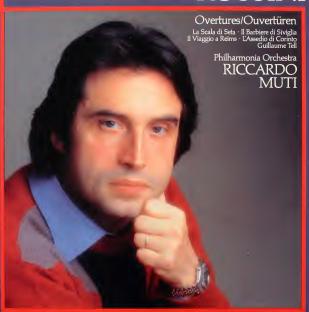
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OVERTURES - OUVERTÜREN OUVERTURES - SINFONIE

La Scala di Seta (5'47) Il Barbiere di Siviglia (6'55) Semiramide (11'33)

Side/Seite/Face/Lato 2

Il Viaggio a Reims (7'37)
L'Assedio di Corinto (8'26)
Guillaume Tell (11'24)

PHILHARMONIA ORCHESTRA conducted by/Dirigent/ Direction/Direttore

RICCARDO MUTI

La Scala di Seta, a ore act opera butti, wisy hell produced in 1821 in Meme i'll his silvan ladder of the His o made from sheets anglet down from a bedroom window to obte a young men to spand the right with the girt hell has secretly married. The delt oversure clowlogs two therms is eging the first chords will construct the production of the control of the control operation of the control organization.

Room indertiss.
From the first professor is some masterpace, if is the first potential professor is sharped an ISBN Poses is sharped an ISBN Poses is sharped an ISBN Poses is sharped and ISBN Poses is sharped and ISBN Poses is sharped and ISBN Poses in ISBN Poses and ISBN Poses in ISBN Poses in

crescencio criscando in a much more subite manner this posed for Vencer in 1923. It is founded as a This following year at the Paris Opera Rossin

be guessed from the long overfue. A selection Alexameno from quartet, freehandware; the cash of logality in Act Chine, is embedded either dammle: opening section, but the man Allegoria (Sunnhald by the volume; softwictowells a cheerful berne; additined in a still respect a decord a subject which leads to also an attribute of a condition of the stress are presided and another crisicalists being if the chefful in an energetic conduction.

and section collections.
As a support developed in the Thelian States, Plans, an SCO Floorin works in support a Riversia, a patronic support of the States in States i

The following year all the Hars Opera Hossini numphantly introduced Le Siege de Covithe, a inch version of his 1820 Neispolitan opitia. If The powerful overfuse to this noble worked hysity was written for a Vinetian of Macmetro in 1823. A Grook fungsil g a thome by Benodictio Marcello the panning. Allegor www.erand.an. Allegro-

Thomsphress (Collaboration Scholar) scholar is destrushould be MM certainy Swest patient, was Reson's label MM certainy Swest patient, was Reson's label and granded apasal. The destrained pitter as overture begins with divided celes depict in pittle deswar, and a well furneted team over Lider Lucrem follows. This leads to an Alphres egiff a cell angles is them echoded and embelleted by a Mutal and a broke march in lift and the Swess potestimits go to arms against the earth and one presence.

no Mason, 1981

La. Sesta di Seta (De sectiona Letter), enna entaktige : Ouverture durch en ausgelassones Crescondo : Cipica butti wuccia 1972 in Nonciagi uraulgial/Infa (De informativa Germande (Senamele), Rospessi state Oper in de infarmacie (burne, wuccie 1973 full Verselg) : Infarmacie (Burne, wuccie 1973 full Verselg) :

La Scala ci setti opera buffi en un opte, fut montre pou la promori foca a Nenac, en 1912 L'achelle de soci donnat al couver con tiere del farei de diago de si tel gelec obist finisfrer di una d'autrice a couplet pous permettre a un punch homme de passet la rust avice

Ingerous la varioda du premie nauthos. Pleus me moras sere o la eneme par un escordo qui empresa sere o la eneme par un escordo qui marqua del bierqua resseriante la conocieda dissermanqua del bierqua resseriante la conocieda dissermanqua del bierqua resseriante la conocieda dissertar la premiera per presentante del conocieda dissertativa escordo del premiera del premi

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geschieden Die besein auf einer Hagschlein Geschichte vor Unter- die einen Königsmond zum Theren sin deschommen das beim Anharin der umlängseinen Guwentung weise und nicht vermuset Ein geltogenes Anchanton Homousetett des vorsusweit auf das Lospfaldingsleinen des ersten Auste, sie eingebeitigt in den dammässchen Einfelungsrich Der Allegor-Hausettel weid engeleitet durcher zustes soots voor Theren der Vollrien Denn erschreif ein nicht frühungstes zu weiten Thema, das zu erschreif ein nicht frühungstes zu weiten Thema, das zu

As musikalischer Deektor des Panser Theätre-Italien scheib Rosem (1825 il veggor a Reims (Die Reise nach Reim), eine pasienscher Kartales für die Buhne in einem einzigen, diesskindigen Akt, um die Kronung Charles X. zu feien (Zu eine Hanzosischen Kronungsfesinschleise mister man nich Reims). Dem

Wildle was ken Enfolg beschhoden, doch Posser ubermätze ver Nummers in zu Gorte Grund die ubermätze ver Nummers zu zu Grund der konzettaal Erzei Machanie uberleibt von Konzettaal Erzei Machanie uberleibt von en Alegeelt onzolleibt und zu erkeitigen Bereit um Num bermielt, daß der Konzette Frei der Stelleibt ver Wendelt ab der für hehen Gelogenischen in die der der Stelleibt verwendelt ab der für hehen Gelogenischen alle die gestellt wir wendelt ab der für hehen Gelogenischen alle die gestellt werden der stelle der gestellt der gestellt auch zu der der stelle Der gestellt gestellt auch er Gestellt Der Gestellt der Gestellt gestellt auch gestellt gestellt

In folgenderi. Aller stattle Rosser mit glaunerdern Erfolg Le Stege de Comhré (De Bobligeurun von Konnthi vor, eine erweitette françossche Rassung sente 1820 in Hespeld aus der Stege gehöber mit Ophisente 1820 in Hespeld aus der Stege gehöber mit Ophi-Mannert is die einstelle Oberhalte zu desem in Veredig mit Jahren 1820 geschreiben. Ein grachschafe Tausemisracht, der ein Thema von Benodetin Merzelle owwendet, trennt das enfelerend Allegon wasder von einem Allegon asses, dass mit entstelle ober ein fonsicher Frühelserschaft.

Gullaum 76 (Wilhelm Tell (Pans, 1829), baserend auf Schillers Drama uber den Schwerzer Patroten aus dem 14. Jahrhundert, war Rossins letzte und großte place dams les safes de concert. Like introduction

L'anne suverre, a l'Opera de Paris. Rosaini connut

mene a une diyle alpostre june füre far echo, en Tomant a un theme de coi analasi et a une march

Oper Die verdentermaßen beruhmte Ouverture

Enc P

inversands, deman operación Rossia deman a las el composito de la composito del compos

interios sort repétes et un autre crescendo more l'ouverture au revignausse constitue. De l'activité l'ouverture au repéte de cresche massail au Tholier l'alten de Pars que Plossin etchnic et 1805 à vaggo a du maissail autre mas duairet frois hieres, pour cu'un savil autre mas duairet frois hieres, pour cu'un savil autre mas duairet frois hieres, pour cuivait as emerches à Remma pour assistier au coucomment de Carbonic y Reministration soucon marie de composition et l'apuses qualité soucon marie composition et l'apuses qualité soucon marie composition et l'apuses qualité l'ouverture seup-aument controllés conserve au l'ouverture seup-aument controllés conserve au

beat in unit telepical serva of regorde scriftada. Volues, ma nori e continende tasie indomini la originario sama accidando la lurgio seferias di la congunida sema accidando la lurgio seferias di la regiona del giunne del casa del primo Alto, di escondia origina del proportione del casa del primo Alto, di escondia origina del proportiono del proportiono con esta del proportiono del proportiono con esta del proportiono del proportiono proportiono del proportiono del proportiono con esta del proportiono del proportiono proportiono del proportiono del proportiono proportiono del proportiono del proportiono proportiono del proportion

seferna ad ovir innegare recissorer. Como detertor del Tecorio stateno Payar, nel 1825. Floram detertor former talen o Payar, nel 1825. Floram contessi in suppor al Pintin, una particultura. In administrativo del Conservatorio del Charles XI. Son il una successio, una al compositore incen qualita incolo seccione, segurunivar come percer de concentra incolo seccione, segurunivar come percer de concentra incolo seccione, segurunivar come percer de concentra concentra con del cine paragram en acción del ancida morta conte cirle incuesdan impega con al concentra la morta conte cirle incuesdan impega con al concentra la morta conte cirle incuesdan impega con al concentra la morta conte cirle incuesdan impega con al concentra la morta conte cirle incuesdan impega con al concentra la morta conte cirle incuesdan impega con al concentra la morta contentra con concentrativa con morta percer delle del quarto non concentrativo morta. Chimo dopo all'Operad Parg, Rosen presenta con accoginne transfal. Lo siège de Comitre, una grandesa vessione innoemo di Romenta il pretermo a Nagolimi Rosi il a possorio minori pretermo a Nagolimi Rosi il appossorio prouri odocorio vinciniare del Majorità, in di 1923. Una una calculare del Majorità, in di 1923. Una transcala lancien, chi mpega un termo di Bendetto Mancollo, spossi a Talegro vincio riscottivo di un Alegou assi accidi uso con impressionante princione.

Collayure Brilliang, 1829b, broatio sul disamming di Schiller den Big comp portagensis di aptordio sezzione del XVI socolo fui i diffinia o pru giandiosa oporta occianaria. La famossoma serioren si que con i seborosità divisi che dipregiono i partra chiaccia diffini dallo per cominicario por con sul prospertio prografia alfago di Luciensi Aquietta veloritai acerta, loggia un raldio alfario pari terri dei como inglicio prografia di Controlo i la collegativi di controlo di filiazza di Controlo i la collegativi di con prospessori presenta di controlo i la collegativi di con prospessori

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Rossini: Stabat Mater

Catherine Malfitano Agnes Baltsa Robert Gambill Gwynne Howell Orchestra and Chorus of Maggio Musicale Fiorentino **Riccardo Muti**





ROSSINI: STABAT MATER

Catherine Malfitano, soprano · Agnes Baltsa, soprano · Robert Gambill, tenor Gwynne Howell, bass · Chorus e Orchestra of Maggio Musicale Fiorentino





In 1829, at the age of 37. Rossini wrote his last opera. Guillaume Tell - his thirty-ninth! As the years passed and nothing further in the way of theatrical music came from his pen, people began to talk about the 'Great Silepre', and the 'Great Renunciation' (referring to a Pope who figures in Dante's Inferno). As if, where Bossini was concerned, operatic music was the only kind that counted! For he had by no means ceased to compose - witness the Soirées musicales, the Stabat Mater, the Petite Messe solennelle and the vast number of piano and vocal pieces which he termed collectively Peches de vieillesse. Nonetheless it remains true that in the early 1830s he did suffer a crisis of self-confidence. Some say it was due to ill-health, others ascribe it to the death of his parents, and others, more plausibly, to the new wind of Romanticism that was beginning to blow through Europe, creating a musical climate in which Rossini felt ill at ease, and in which Robert le Diable was preferred to Validation of the state of the stoutly refused. To him the perfect setting of that poem had been made by Pergolesi, and he had no wish to compete with it. Eventually he gave in to Varela's request - stipulating, however, that the work should never be published: for this he received a gift of a gold

In 1837 Varela died, and his heirs, finding the Stabat Mater among his effects, sold it to a French publisher for 5000 francs. Apprised of this. Rossini wrote to the firm threatening legal action if his wish that the work remain unpublished were not respected. He had good reason for so doing, for of the twelve pieces reason for so doing, for of the twelve pieces that made up the original Stabat Mater only six were written by him. During a severe attack of lumbago he had had the rest set by his friend Tadolini. In the course of the wrangles that followed Rossini completed the setting, reducing the remaining six pieces to four, and offered it to his own publisher, Troupenas, who immediately brought an action against the other firm for 'forgery and theft' The court ruled that the original agreement with Varela did not amount to a contract of sale, and therefore the music was Rossini's to do with as he thought fit. But it acquitted the

souffhox studded with diamonds

defendants of the graver charge. The first public performance of the Stabat Mater was given in the Salle Ventadour on 7 January 1842, with a cast of soloists that included Giulia Grisi, Mario and Tamburini. Among the audience was Heine, who pronounced the work more truly Christian in spirit than Mendelssohn's St Paul. Adolphe Adam, composer of Giselle, had already published a detailed analysis of the score based on a partial hearing a few weeks previously. In general the press and the public were enthusiastic, the only discordant note being struck by a young musical back in the employ of the publisher Schlesinger by the name of Richard Wagner, who sent to the Neue Zeitschrift für Musik a laboured, would-be satirical report on this 'momentous event': a Stabat Mater jotted down by Rossini in a

moment of repentance for all the money out of which he had cheated a gullible public; of the Performance took place at the Conservatory of Rologna of which Rossini was in fact, if not in name, the director. The soloists included the British soprano Clara Novello, for whom Rossini provided the cadenza shown opposite, and the Russian tenor Nicolai Ivanov. The and the Russian tenor Nicolai Posnov, Inc. conductor was Donizetti. In the summer of that same year the Stabat Mater was performed in the Palazzo Vecchio. Florence. where the present recording was made.

The case of Rossini's Stabat Mater forms a

parallel with that of Verdi's Requiem. Both works are by composers associated with the theatre rather than the church. Both were lauded to the skies by those to whom the composers were national heroes; and both were attacked on principle by distinguished German musicians who never bothered to listen to them in Verdi's case the detractor was the conductor and pianist Bulow who, however, lived to eat his words). Finally, the religious character of both compositions is still sometimes called into question. This is especially true of the Stabat Mater, which not only retains links with Rossini's operatic style the so-called cavatina 'Fac ut nortem' is identical in mood and even key with Arsace's entrance aris in Semiramidel, but frequently most desolate of texts. How, for instance, does one reconcile the image of the Virgin Mary contemplating the crucified Jesus with the cheerful march-tune for tenor to which Rossini sets the words 'Cujus animam gementem', or the sensuous interweaving of soprano and mezzo-soprano voices in 'Quis est homo'? The truth is that, as he was to tell a mature and more respectful Wagner nearly twenty years later, Rossini did not believe in adhering too do so, he considered, would ruin the musical form—a point of view which was shared by Schopenhauer. Nor was he convinced of the power of music to express exact shades of meaning. So, for instance, in his French opera Mosse Sinaide's cabaletta of joy is precisely the Music Stander's cabaletta of Joy is precisely the same as that which had accompanied Elcia's outburst of grief in the earlier Mosé in Egitto. Music, Rossini told his friend and biographer Zanolini, should define the 'moral atmosphere' of a text. Indeed, it is only when certain numbers from the Stabat Mater are taken in isolation that they sound inappropriate to a religious poem. Heard in context, the martial swing of the 'Cujus animam', the jaunty syncopation of the 'Sancta Mater', the 'Pro peccatis' with its startling epigram of modulation, all combine with the austere writing of the opening number, the 'Eis mater and the final fugue to form a perfectly balanced and self-consistent musical canvas. Even at his most naive. Rossini's taste and sense of proportion never desert him. To adapt Brahms's famous rebuttal of Bulow's verdict on Verdi's Requiem we may conclude: 'Wagner has put his foot in it. The Stabat Mater is a masterniece.

SIDEONE hand I No. 1. - fai INTRODUCTION (b) CHORUS AND QUARTET (RAT) The Mother stood in sore to Stabat Mater dolorosa,

band 2 No 2 - ARIA/Tenori (6:55) Cujus animam gementem ner weeping heart full of anguish and somow a sword had pierced. O quam triatis et afflicte Oh hour part and descious Mater Unigeniti Mother of the only-I egoties, Son! Quae moerebat et dolebat Et tremebat, cum videbat Nati poenas ancivti! She grieved and she suffered and trembled as she witnessed the pains of her glorous Son.

band 3 No 3-DUET (Soprenor Lend II) (6:44) Quis est hamo, qui non fieret Christi Matrem si videret In tanto supplicio? Which man would not weep if he saw the Mother of Christ in such deep suffering?

Quis non posset contristari. Piam Matrem contemplari Dolentem cum Pilio? Who could fail to be moved watching that sweet Mother grieving with her Son? Annel 4 No. 4 - Anna (Bens) (513) Pro peccatis suae gentis Vidit Jesum in tormentis Et flagellis subditum! For the sins of His people She saw Jesus being tortured

Vidit suum dulcem Natum Moriendo desolstum She watched her own beloved Son deserted as He died, as He breathed His last.

hand J No. 5 - CHORUS AND RECITATIVE (Base) (5-55) Eia, Mater fons amoris

Fac ut ardeat cor meum In amando Christum Deum Ut sebs compaceam!

Sancta Mater, mtud agas.

im dignati pro me peci.

Fac me vere tecum flere Crucifixo condolere.

libenter socure In planetu desidero. Virgo virginum praeclara. Mihi jam non sis amara, Fac me tecum plangere

Et plagas recolere

Fec me plagis vulnerari

Per te virgo sim defensas. In die judicii.

Fac me cruce custodiri Morte Christi pesemunin Confoven gratia!

Quando corpus morietur. Fac ut animae dosetur Peradisi gloria!

In sempiterna saecule.

Text, Jacopone da Toda

band 5 No. 9 - QUARTET (4:34)

band 6 No. 10 - CHORUS (5:55)

Juxta crucem tecum stare.

Fac ut portem Christi mortem. Passioms fac consortem.

band 3 No. 7 - CAVATINA (Sopreno II) (4:41)

Crucifixi fige plages Cordi meo valide.

April 2 No. 6 - QUARTET (6.44)

O Mother, source of love, let me feel the strength of this sorrow so that I may mourn with thee. Make my heart blaze with love for Christ the Lord so that I may please Him!

Holy Mother, do this for me Stamp the wounds of thy crucified Son firmly in my heart. Share with me the anguish of thy Son who desgred to suffer wounds and so much pain for me. Let me weep sincerely with thee To stand by the cross with three and som more to thy tears

> O Virgin, the greatest of all virgins, do not be unkind to me now: allow me to weep with then Let me suffer with Christ in His death. Let me share His torments with Him and meditate on his wounds!

Let his wounds he inflicted on me and through his cross, let me be filled with love for the Son. Sand 4 No. 8 - ARIA (Sopremo I) and CHORUS 14 14

So fired and ablaze
may I be protected by thee, O Virgin,
on the Day of Judgement. Let me be guarded by the Cross, strengthened by the death of Christ, sheltered by [His] groce.

Grant that when my body dies

World without end Tennalation CLears Mardon, 1964

The defail dec still set he base devincement is secreted sound such concept, thereby taken Affastwates of ever browny development on composit republicly. For the satient, in the session into accretifiation we develop any final display of shapely accreded matter tapes the date is conceptable with secretifiation and fraudom from distriction Midal from display secreted matter tapes the date is conceptable with all I/D photogrophic. Supplemental reproduction equipment is not required for playback TOWNS NOT SELECT A SECURITY OF THE PROPERTY OF

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BERLIOZ SYMPHONIE FANTASTIQUE

MUTI

PHILADELPHIA ORCHESTRA





Berlioz SYMPHONIE **FANTASTIOUE**

RICCANDO

PHILADELPHIA ORCMESTRA

Flazingly effective today in the concept appropriate, for it was inspired by and nate woman whom life, after her brief

Her name was Harnet Smithson. She alabaster skin. She turned up in France in 1827 with an English touring company and captivated all Paris with her portrayals of Julies and Ophelia Much the most captivated of all was a 24-year-

He sent her letters which she ignored cert of his works to impress her, and it Smithson did not hear of it. After two years the actress departed France,

Still aflame, unremittingly tormented, Berlioz gave release to his passion in a composition which portrayed, programmatically, a young musician's obsession with an aloof Beloved One. In the course of his labors upon it, rumors reached Berlioz that Harnet Smithson was engaged in a scandalous affair with her manager

he learned the rumors were false) in which the Beloved One was represented as a shameless harlor

13 1B32 Harrier Smithson returned to Paris Berlioz mean while, had found distraction in another romance which had ended unhappily, he had won the Prix de Rome and made the consequent trip so Italy, and he had come into general renown In November, 18, 2, se returned to Paris, and thereupon a series of fateful

events occurred Finding his old apartment in the run Richelieu now rented to o hers, Berlioz Marc. He'd uss rroved in when he learned that the previous occupant, who had vacated only days before, had been Miss Smithson. The uncar by coincidence, Bedioz' lively imagination, per haps some faint aura of the actress remaining behind her, all combined to rekindle Berlioz' old passion explosively

not only his Symphome funtastique but its sequel Lého -- also inspired by Harriet Smithson Berlis iz decided he must at all costs suppress his desire to contact the actress until this important event was completed Two days before the concert, however, he chanced to visit Schlesinger's Music Shop at the precise moment when an acquaintance of Miss Smithson's an Englishman named Schutter, was ust leaving At Berlioz' behest. Schlesinger persuaded Schutter to present Miss Smithson with tickets to the Berlioz

well Fickle Pansians has had their fill of Shakespeare for the time being, and Miss Smuhson's company suffered a financial she attended the Berlioz evening All Paris knew that the composer had portrayed the actress in both works, yet she herself somehow remained unaware of it. There were stages and an excued buzz from the rest of the house when she arrived, but actresses are accustomed to creating a stir. Even hints from visitors to her box of Bertioz' "troubles of the heari" failed to alert her to her role in the evening's proceedings. It was not until the actor Bocage declaimed the lines in Line that refer to "the Juliet, the Ophelia whom my hearn cries out for "that realization that she herself was the Beloved One of the composer's musical fancies

struck her with full force Berlioz wrote in his Memoirs *From that moment, so she has often told me,



she felt the room reel about her; she heard no more but sat in a dream, and at the end returned home like a sleepwalker"

Hector Berlioz at last had made the impression he'd long sought to make Actress and composer met the next day and a difficult courtship between two ill matched individuals ensued. Till the day they were wed, the families of both parties voiced strenuous objections to the match On October 3, 1833, Harriet Smithson and Hector Berlioz spoke their marriage vows, with Franz Liszt and

Heinrich Heine as witnesses

What followed for the pair is a chronicle of the most lifelike frony Harriet Berhoz' career was at an end. Berhoz' music brought in little, in their first years together he eked out a living for himself, wife, and their baby son by writing articles for music journals. The family was often in financial difficulties. Harrier's temper gradually grew shrewish. She grew fat. She became jealous of any woman whose name Berlioz mentioned and flew into rages over his suspected infidelities. At length, she began to drink

The marriage ended in 1844. In 1850. Harriet Berlioz was struck by paralysis, and on March 3, 1854, after a long, soulcrushing illness, she died On March 11, 1854, Berlioz wrote to Franz Liszt "In spite of everything, she was always so dear to me. For the last twelve years, we have not been able

either to live together or to part. These very tortures we suffered together have for me. She has been delivered from an

appalling existence Liszt wrote in return: "She inspired you, you loved her and sang your love,

her mission was fulfilled Seven months after Harner's death - ROBY CUY

HECTOR BERLICZ' program for the Symphonic fantastique is as follows (with Angel Records' Side One / Side Two apportionments with Band Timings interpolate i)

A young musician of his h-strung temperament and fiery imprination has been so poisoned himself with opium. Unwitingly he has taken a dose too feeble to kill him Instead, it transports him into a deep sleep, broken by strange nightmares. As these sensitions, emotions and memories pass through his fevered. mind, they are transformed into musical imagery. His beloved herself appears as a melody which becomes an idée fixe which he hears constantly

SIDE ONE (21-50)1 Rêvenes - Passions (Dreams -- Passions) (15:34)

(Larvo, C minor, 4/4, Allerro antato e appassionato assai, C major, 4/4) The young musician relives the agitation, dark longings, soy and melancholy he experienced before meeting his Beloved He then remembers the "volcanic love" she at once aroused in him, followed at length by terrible anxiety, raging jealousy, tenderness and, finally, the consolation of religion.

> II. Un bal (A Ball) (616)

(Allegro non troppo, A major, 3/B) In a grand ballroom, amid the flurry of a galacelebration, the hero encounters his Beloved again

the peaceful vista.

trees curessed by pl

(32:39) III Scène aux champs (Country Scene)

(16,05) (Adagso, F major, 6/8) On a summer's eve in the country, the hero comes upon two shepherd lads piping, by turns, the call to their flocks

some recent intimations of hope all combine to inspire in the youth a sevenity he Beloved reappears. His heart once more is filled with forebodings and doubts of her fidelity. The rustic melody resumes. piped by a single herdsman. The other no longer responds. The sun sers, increastant rolling of thunder.

IV. Marche au surphce (March to the Scaffold) (6.49)

(Allegretto non troppo, G minor and R flat has murdered his Beloveri, and faces the sentence of death. His walk to the place of execution is measured by a march that is by Jurns darkly solemn, vivid and wild. The procession suddenly ceases. In his last mon ents, the idée fixe recurs with thoughts of the deloved. Suddenly, it stops. The axe has descended

> V. Songe d'une nust du Sabbat (Dream of a Witches' Sabbath)

(Larghetto, C major, 4-4, and Allegro, E flat major, C minor, and C major, 6/8) The bath, held in observance of his funeral gest tormented souls. The idée fixe recurs, former self. like a degenerate dance tune It is She who was his Beloved, and, welcomed by raucous cries, she joins the orgy of the damned Funeral bells sound The Dies true is burlesqued. As the hellish celebration reaches its peak, the Die-inie and the infernal dance combine - RG

RECCARDO MUTI AND THE PHILADELPHIA

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TAKE THE "A" TRAIN (Duke Ellington) IN THE HALL OF THE MOUNTAIN (Arr. Hugo Montenegro) LIMEHOUSE BLUES (Furber-Brah COTTONTAIL (Duke Efington) SLAUGHTER ON 10th AVENUE

I CONCENTRATE ON YOU RACHMANINOFF RHAPSODY Agr. B, Pau) . PALM CANYON DRIVE FLIGHT OF THE BUMBLE BEE (Arr B Pyn) BOO QUI, WOO QUI



Hugo Montenegro did not happen overnight. Before the TV shows and Motion Pictures he was working for Benny Goodman, Andre Kostelanetz, Gene Krupa, Joe Venuti, and writing for Harry Belafonte, Paul Winchell, Dennis James and Arthur Godfrey

This album is a sampling of some of the excitement Hugo Montenegro is capable of. The stirring rip-roaring brass of "IN THE HALL OF THE MOUNTAIN KING," to the stereo drum effects on "TAKE THE "A" TRAIN," to one of the most beautiful compositions ever written, "RACHMAN-INOFF'S RHAPSODY." We only ask that you sit down and listen to the explosive effect of Hugo Montenegro's arrangements.

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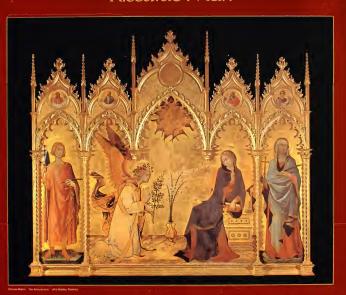
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JACK LONSHEIN



Verdi: Four Sacred Pieces

Swedish Radio Chorus & Stockholm Chamber Choir Berlin Philharmonic Orchestra Arleen Auger Riccardo Muti









TEXT LEAFLET ENCLOSED

VERDI FOLIR SACRED PIECES

SIDE ONE (18 36)

band 1. Ave Maria (5:50) band 2. Stabat Mater (12:46)

SIDE TWO (21:52) band 1. Laudi alla Vergine Maria (5:40) band 2. Te Deum* (6:12)

ARLEEN AUGÉR soprano SWEDISH RADIO CHOIR STOCKHOLM CHAMBER CHOIR (Chorus Master: Eric Ericson) BERLIN PHILHARMONIC ORCHESTRA conducted by RICCARDO MUTI After compeleing the Requirem in April 1824, Verdi, 80 years of and with 26 openes to his credit, decided that it was time to resit e his country home is sard Agaits and devote the country home is sard Agaits and devote the country home is sard Agaits and devote the country home is sard Agaits and devote managing phis estate. He had no intention of writing any more music, his account, he declared, was settled. Fortunately for posterity, Verdi did not leaven to his resolven soft of the country of the country had been accounted to the country of the country of the country had been accounted to the country of the cou

Although they make a satisfying and wellcontrasted sequence, and were published together the Four Sacred Pieces were written over a number of years, and were not thought of by Verdi as a self-contained group. The two pieces for unaccompanied voices. Ave Maria and Laudi alla Vergine Maria were composed between Otello (1886) and Falstaff (1892). Behind the composition of Ave Maria lies an article published in the Gazetta Musicale di Milano of 3 August 1888, in which the writer invited other musicians to harmonize an 'enigmatic scale' which he had devised. Boito drew Verdi's attention to the article and remarked that he should make the scale the basis of an Ave Maria as atonement for the blasphemous 'Credo' in Otello, (To this, however. Verdi replied that the crime was Boito's and not his own, as it was Boito himself who had drawn up the libretto.) The Te Deum and Stabat Mater were both written after Falstaff, the former in the winter of 1895-6, the latter a year later. They are thus Verdi's last compositions. It seems that he did not wish any of the Sacred Pieces to be performed, but he was eventually persuaded to allow three of them the requested that the Ave Maria be omitted) to be given as part of two concerts of religious music at the Paris Opéra during Holy Week, 1898. These were followed a month later by the first Italian performance. in Turin, under Arturo Toscanini. In both Paris and Turin the concerts were triumphantly successful, with the Laudi alla Vergine Maria enjoying a particularly enthusiastic reception.

Verdi may have regarded the Ave Mexia as no more than an experimental exercise in harmony thence his refusal to allow its performance in Pais and Turni, but in the performance in Pais and Turni, but in the beauty, in which the frequent strange shifts to forality are accomplished with effortless smoothness and naturalness. The 'scala enignatical' (b, 10 He, E, F sharp, G sharp, enignatical' (b, 10 He, E, F sharp, G sharp, and the sharp of the sharp of the sharp of the point of the sharp of the sharp of the and of cantact farms in each voice in turn,

EMI

beginning with the basses, and on each repetition is treated in a different texture and harmony. The serenely flowing polyphony woven around the scale's two central appearances (in the tenors and the altos) is one of many things in the Four Sacred Pieces which directly reflect Verdi's intensive study of Palestrins and other

Renaissance masters With the Stabat Mater, for four-part chorus and large orchestra, we return to an idiom more familiar from Verdi's other later works; in particular it abounds in dramatic contrasts of a kind which once caused the Requiem to be denounced as overtly theatrical. This is a far more concise setting of the thirteenth century Latin poem than those of Haydn Rossini or Dyořák. It is conceived as one continuous movement in the same basic tempo (with certain passages slightly slowed down or speeded up for the sake of expressiveness) and no part of the text is repeated for special emphasis. Verdi responds vividly to the noem's drama and nictorial imagery, making each of his points with extreme economy. directness and power. The very beginning with its stark open fifths low on bassoons. horns and strings and leaden-footed unison theme for chorus, depicts the desolate scene with an almost tangible immediacy. Each of the more violent images - Christ's torment and scourging, the wounds of the Crucified, the consuming flames produces a swift climax of overwhelming physical force, which is broken off almost at once and succeeded by music in utter contrast: the mystery and numbed grief of 'Vidit suum dulcem natum', with its wonderful scoring for sustained horns. woodwind, soft drums and nizzicato strings: the radiantly tender melody of 'Tui nati' for altos alone harmonized and orchestrated with great subtlety and beauty; and the hushed terror of the Day of Judgement at 'per te, virgo', with its ominous soft trumpet calls. Verdi sets the closing words 'Paradisi gloria' in a thrilling extended crescendo. which culminates in an affirmation of the key of G major, resolving for the first time the G minor of the very opening. But the resolution is not sustained. The vision of paradise fades and the final ppp bars for low woodwind and strings contain an allusion to

Laudi alla Vergine Maria is the only one of the Sacred Pieses to use an Italian rather than a Lain text. Verdi chose verses from the final canto of Dant's Paradas and set teem unaccomparied for four solo women coices, though the work is now usually soices, though the work is now usually soices, though the work is now usually and the coices, though the work is consummed to a work of consummate master, The phrase lengths are subtly varied, the harmonies have a quiet, individual beauty and the part-

the initial sombre unison theme.

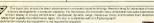
writing, whether chordal or imitative, is exquisitely pure and luminous. Most moving of all, perhaps, is the rapt, other-worldly loveliness of "La tua benignità", marked cantabile, dolcissimo e calmo.

After carefully studying the text of the Te Deum, and a number of settings by sixteenth and seventeenth century composers. Verdi became convinced that the canticle was in essence far less a triumphant celebration (the aspect generally emphasized in earlier settings) than a plea for salvation and a confession of faith Despite the grandeur and exultation of certain sections, Verdi's Te Deum, composed for double chorus and orchestra. underlines the elements of doubt, terror, mystery and supplication to a degree matched in scarcely any other setting. Like the Stabat Mater it is a work of tremendous concentrated power, combining a noble directness of melodic utterance with a wonderful refinement and originality of harmony and orchestral colouring that are hallmarks of Verdi's late music Two themes of liturgical origin form the

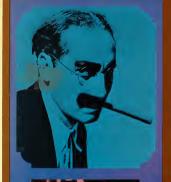
basis of the Te Deum. The opening plainchant given at the outset by unaccompanied basses is subsequently transmuted into one of Verdi's most sublime cantilenas, introduced softly on the woodwind just before 'Te gloriosus Apostolorum' and developed richly by chorus and orchestra. The second liturgical theme is announced ff on the trumnets to herald 'Tu rex oloriae' and is then elaborated in a magnificent contrapuntal section at 'Tu, devicto mortis aculeo'. Towards the end of the Te Deum the mood becomes consistently darker. Verdi described the text of the prayer 'Dignare Domine' as 'moving, sad to the point of terror', and set it to music of disconsolate bleakness, the choral unison underpinned by quietly pounding low woodwind and basses. The climactic cry 'In te energyi' seems to contain more of anguish than of faith and quickly yields to the awesome hush of 'non confundar', with gloomily descending chromaticisms on bass clarinet, bassoons and cellos. A lone sonrano three times intones 'in te sperayi'. to be joined by the chorus in a final fortissimo outhurst But as before the music at once sinks to doubt and darkness as the work closes with quiet, disturbing harmonies in the orchestra.

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groucho marx jerry colonna

SIDE ONE

GROUCHO MARX

1. HOORAY FOR CAPTAIN SPAIN DING (Kolmor: Pubs) 2. OMAHA, NEBRASKA (Ruby:Morx)

3. DR. HACKENBUSH (Kalmar: Ruby)

4. FATHER'S DAY (Ruby)

5. GO WEST, YOUNG MANI (Kalmar: Ruby) 6. SHOW ME A ROSE (Ruby:Kalmar)

SIDE TWO IERRY COLONNA

1. YOU'RE MY EVERYTHING (Dixan; Young: Warren)

2. EBB TIDE (Maxwell; Sigman) 6. SWEET ADELINE (Armstrong: Gerard)

3. THE VELVET GLOVE (Spine) 4. IT MIGHT AS WELL BE SPRING (Radgers; Hammerstein)

5. CAN'T YOU HEAR ME CALLIN' CAROLINE (Romo; Gordner)

Comedy is a funny thing to define. For instance, some people might evan deem that opening sentence to be comical, whilst possibly a lot more would winco and groun disgustadly at the apparent pun. Ideas obout what is funny and what is not differ widely everywhere. Same notions lough at things which other countries find totally unmaying, and senses of humaur vary from person to person. Somo unlucky people don't possoss such a sense at all, and miss an awful lot in life as a direct result. Comedy is an intensible subject, and a vital factor in one's human existence. The capacity and ability to lough is one of the basic emotions like crying, laving and hating, and it has a wonderful tanic value in easing life s everyday burdens and reducing them to a talerable size and proportion. If you can lough at trouble mast da - then you are at loast halfway to mastering them. Loughing is a strange exercise which has a unique affinity to what is astensibly its appasite, crying, Laughter can dissolve into tears without warning in a trice in many circumstances. and crying can brighten into laughter with equally sudden facility. Humaur is a tricky and unpredictable commedity, and can become unkind and cruel if pursued too for with too little commonsense and discretion. Few people can resist chuckling at the classic camic spectacle of sameona slipping suddenly into a horizontal position on the traditional banana poel, despite the possibility that the victim might fracture his or her spine

in the involuntary process of provoking their chuckles. That

other famous formula for raising a laugh, a custard ple thrown in samaana's faca, is at least safar for the victim if minimally less unnleasant. One connot tell what amused prohistoric man - apart from same

jokas still used taday by undiscorning camedians - although prosumebly he chuckled in his cave about some things which ticklad his sense of humaur like passibly the sinht of his neighbour hoving a narrow ascape from a brantosaurus. But camady has been regarded as an assential down through the ages, and most ancient kings and potentates poid people to make them lough and called them court lesters. The crualler aspect of human amusament was also catored for by admitting the public to scaff and giggle at the unwitting antics and grimacus of the hapless lunatics and simpletons incorperated in the bedlams. Humaur and camedy encompassas a wide range from the obvious and earthy like custord pies and the sexual allusions of the blue lake through the quick-fire patter and reported of comics who are natural wits and the polished and aften cynical sophistication of internationally fashionable humaurists and recontours to the comparatively recent and regrettable innovation of sick humour dependent on tracedy and mixery and illness for its gruesome laughs. In every field thare are expanents who stand head and shoulders above their competitors and contemporaries, and this LP offers some vintage recordings by two such stors. Groucho Morx is perhaps the most famous member of the celebrated Marx Brothers, With Chica and Harpo, he has clawned

his way through aleven films which are classics of their kind including "Animal Crockers", "Night In Caseblance" and 'Room Service', Groucha was the one with the big cigar and uniquely personal prancing strida, while Chica favoured a Horpo, who never allowed or used his afflictions to raise mirth of the sicker variaty. Graucha, Chica and Harps made both cinema and comic history with their films, and spread on angaing amount of laughter and happiness during the process. Jerry Calanna also made his name as a comic with an individual style through the modium of films, amongst which was
"Naughty But Nice" and two of the famous Bing Crosby-Bob
Hope series, "Road To Rie" and "Road To Singepore". His pop-eyed expression is a major part of his laughter armoury, and in more serious moments he reveals himself to be a taleated musicion. His hilarious aptitude for excruciatingly misinterpreting a well-known song is amply demonstrated by his fargous version of EBB TIDE

Transmitting humour and provaking laughter through the strictly non-visual medium of the gramophone record is a difficult challanga which has defeated some of the world's most famous and funniest clawns. Groucho and Jerry succeeded in making multitudes lough when these titles were originally released as singles, and you will find the urge to lough lust as irresistible new.

NIGEL HUNTER





THE ORIGINAL HITS

Let me hear some of that Rock 'n' Roll music!

Charles Edward Anderson Berry grew up a bright kid in black St. Louis, Missouri. He started gular in high shool but had trived several careers — hairdressing and photography among them — before his blend of blues, bolladas and novely numbers began to catch on in local clubs. His beroes: Louis Jordan and Nat "King" Cole. In Chicago Muddy Waters heard him and sald, "See Locard" — Leonard Chees, founder of Chees Records, the company which had forged in the enablement of the Southside the force and the company which had forged in the constraint of the Southside the force and the company which had forged in the constraint of the Southside the force and the company which had forged in the constraint of the Southside the force.

"It was something new. I liked it." Chess said in 1969, shortly before he died. "I told Chuck to give it a bigger beat. History the rest, you know? The kids wanted the big beat, cars, and young love. It was a trend and we jumped

Ah, the triumph of Chuck's Ford catching Maybellene at the top of the hill! The poor coup de ville left behind like a ton of lead! The fast lane tempo, the clanging chorded guitar with its howling break, the wild piano. slamming drums and bass — "the highway sound" — urged on the listener a mood flambovantly dramatic, rebellious, and frex.

The kids of the Central Control of the Centra

Chuck Berry and his colleagues Carl Perkins. Buddy Holly, Little Richard, Jerry Lee Lewis, Fast Domino and Eddie Cochran gaver nock 'n' roll as basic subject matter all the turbulence and yearning of adolescence, all the doubts. fears, and explosive possibilities of youth and sex. No one jouched on these feelings with more humor and empathy than Chuck Berry Walles filled with pictures, waiting for that three of clock bell to ring, hamburgers on the snack shog gill, joy riding with your buddless, and ——Chuck set lat with those girls—Too cute to be a minute over seventeen"—Chuck set lat late.

Don't bother me, leave me alone, Anuwau. I'm almost grown,

And music, music, music, music boxes, rathos, DJ's, roadhouse handstands, ringing girlins, and wailing saxes — nervly all three sides celebrate music. Dance's says Chuck Berry, reel and rock, around and around "Move on up and try for further." "This rock in "10th that's blowing fluxes around the world would set Beethoven spinning in his grave and "deliver us from the days of old."

Such profound encouragement did not go unbreded. Chuck Berry has been far more than an influence on the Beatles, Rolling Stones, Bob Dylan, the Beach Boys, the Who, the Kinks, the Folice, and every group of kids why's gotten together in somebody's basement to being out rock in 'rolf their way. He's been the outside voice that's awakened the inner voice of all these three professions of the state of the st

These are twenty-eight great records, as crisp and tangy as the day Chuck laid them down. I've loved them for years. It still amazes me how good they make me feel.

Long live rock 'n' roll
The feeling is there body and soul!
Rock on, Chuck Berry!

Michael Lydon

All tunes written by Chuck Berry, published by Arc Music, Inc (BMI), except as noted. Magbellene C. Berry, R. Fraito and A. Freed, Arc Music, Inc. (BMI) You Can't Catch Me C. Berry, Big Seven Music, Inc. (BMI) Let R Rock E. Anderson, Arc Music, Inc. (BMI)

I Want To Be Your Driver: C. Berry, balee Music Publishing (BMI)

Originally produced by Leouard and Phil Chees. Recorded at Chees Studios Chicago, Ill. I Want To Be Your Driver recorded in London, England

Produced for reissue by Marshall Chess and Tomie Swan

VERSIONES ORIGINALES



Collection Chuck Berry Vol. 1

Lado A:

- *MABELLENE
- -Maybellene-
- (C. Berry-R. Fratto-A. Freed) 2:20 -beechwood-
- *TREINTA DIAS
- -Thirty days-
- (Chuck Berry) 2-22 brechwood/arc music, inc.
 *NO PUEDES ATRAPARME
- *NO PUEDES ATRAPARME
 -You can't catch me-
- (Chuck Berry) 2.42 -emlasa/big seven music, inc.-
- *DEMASIADO JUEGO
- ·Too much monkey business-
- *MUCHACHO DE OJOS CAFES
- -Brown-eyed handsome man-(Chuck Berry) -brechwood/arc music, inc.-
- *AL COMPAS DE BEETHOVEN
- (Chuck Berry) 2:22 -beechwood-
- *LUNA DE LA HABANA
 -Havana moon(Chuck Berry) 3:06 -beechwood/arc music, inc.

Lado B:

- *DIAS DE ESCUELA
- School days
- (Chuck Berry) 2:40 -beechwood/arc music, inc.*MUSICA DE ROCK AND ROLL
- -Rock and roll music-(Chuck Berryl 2:30 -beechwood/arc music, Inc.
- *;OH! PEQUENITA
- *EL ACTOR
- *EL ACTOR
 -Reelin' and rockin'(Chuck Berry) 3:14-beechwood
- *DULCES DIECISEIS
- Sweet little sixteen-
- |Chuck Berry| 3:00 -beechwood/arc music, Inc.*JOHNNY SE BUENO
- -Johnny B. goode-
- (Chuck Berry) 2:38 -beechwood/arc music. inc*VUELTAS Y VUELTAS
- -Around and around-(Chuck Berryl 2:40 - beechwood/arc music, inc.

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All praises be to God for his demonstration of this reality that has finally been brought to light. This album is certainly an example that if we sho truly love the Lord would only wait on Him, that he would give us the desires of our hearts and this first recording is a desire that we have had for a long time, all praises be to God.

Evang. Barbara Ward Farmer

Musicians

Director

1. The Lord's Prayer

Side I

Arr - B Former 2 He Wants To Use You

Syrue Pub Co (BMI)-B Farmer Soloist Barbara Ward Farmer

3. Wait On The Lord

Syrue Pub Co (BMI)-B Farmer Soloist Barbara Ward Farmer

4. Never Stop Proising Him

Syrue Pub Co (BMI)-B Farmer Soloist Juanita Burno

Keyboard - Byron Ward, Kevin Walker

Bass - Larry Harris

Guitar - David Burno Drums - Lavel Johnson, Jimmy Boisseau,

Vernon Anderson, Davis Morehead Saxophone - Warren Harding

Trumpet - Lawrence Farmer

- Ronald King

Guest Musicians

Keyboards - Steven Ford

Bass - Paul "Ting" Burke
Drums - Garfield Williams

Saxophone * - Willie Williams Flute -

Trumpet - Kyle Avery
Trombone - George Byrd

Harn arrongements by Leon Frisan.

Boaking Agent: Ms. Wanne Rivers 6538 N. Uber Street Philodelpio, Pa. 19138 Telephone: (245) 276-30

Telephone: (215) 276-3044
Recording Engineers - Ed Candeloro, Jerry and
Michael Mainardi

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Cover Phatagraphy - Som Butler

Praduced by - Andrew Ford, Jr. & Lean Frison Executive Praducers - Calvin Carr & Steven Ford

RECORDED "LIVE" of Cothedral of Faith Missionary Baptist Church, Philodelphia, Pennsylvonia.

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Side II

Never Seen The Righteous Forsoken
 Syrue Pub Co (BV 1-8 king)

2. Afterwhile

Syrue Pub Co (BMI)-S Ford Soloist Barbara Ward Farmer

Going Home
 Syrue Pub. Co. (BMI)-S. Ford
 Solaist. Charmine Ford

4. Lord I Wont To Live Holy

Syrue Pub Co (BMI)-R king Soloist Wendell Miller



EMBRYO SALES MEETING WINTER 1970

Special Promotional Record



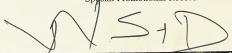
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These are the first music expressions on Embryo. For us it's a new beginning. Our goal is to remain as naive as we are today. HERBIE MANN



EMBRYO SALES MEETING WINTER 1970

Spacial Promotional Record



SIDE ONE			
ARTIST	SELECTION SIDE OF	ALBUM	CATALOG NUMBER
1. HERBIE MANN	a. IN TANGIER (By David J. Mills; Peer-International, BML)	STONE FLUTE	SD 520
	b. PARADISE BEACH (By Herbie Mann; Herbie Mann, ASCAP. Total time: 10:30)		
2. ATTILA ZOLLER	WILD WILD WES (By Attila Zoller: HAZ, BMl. Time: 2:37)	GYPSY CRY	SD 523
3. BRUTE FORCE	DO IT RIGHT NOW (By Richard Duniel: Deacon- Herbie Mann, ASCAP. Time: 4:10)	BPUTE FORCE	SD 522
4. RON CARTER	UPTOWN CONVERSATION (By Ron Carter; Ronald Carter, BML Time: 6:08)	UPTOWN CONVERSATION	SD 521
SIDE TWO			
1. MIROSLAV VITOUS	FREEDOM JAZZ DANCE (By Eddie Harris; Hargrove, BML Time: 10:54)	INFINITE SEARCH	SD 524
2. ATTILA ZOLLER	AT TWILIGHT (By Attila Zoller; HAZ, BML Time: 3:45)	GYPSY CRY	SD 523
3. BRUTE FORCE	THE DEACON (By Richard Daniel; Deacon- Herbie Mann, ASCAP, Time; 4:28)	BRUTE FORCE	SD 522
4. RON CARTER	R. J. (By Ron Carter; Ronald Carter, BMl. Time: 2:52)	UPTOWN CONVERSATION	SD 521

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GENE AUTRY





STEREO T AIN'T THE WAY I HEA 3/8. EAF PLAYS THE MIGHTY PIPE ORGAN

TIME

THAT AIN'T THE WAY I HEARD IT

4. MARTHA

THE HAPPY FARMER

6 RAYMOND OVERTURE

SIDE 1 1 LA CUCARACHA 1. THE BLUE DANUBE WAVES OF THE DANUE 2. CHACONNE 3 FIID THEE 2,20 3. 5TH HUNGARIAN DANCE

THE LAST ROSE OF SUMMER THIS OLD MAN

FROM THE HALLS OF MONTEZUMA

ANN LEAF AT THE BIRE ORGAN It takes imagination as well as serve to play the Loss Rose of Summer as a march or the Halls of Manteruma as a walts, but Ann Leaf - America's First Lady of the Pipe Organ - has done it, and brauffally, If takes imagination as well as serve to play The Last Kose of Summer as a mark or a market or a market in America's first lady at the Pipe Organ — has done it, and browfall The way Ann hears these and other familiar loverites may couse listeners to say "How's that again?" but under her delf fingers and tors the old twee have broad over a new Loof, so to speak, and the most

And A many and the colors to the colors to the colors and the colo

to high our jump netted of Many maktur, recess Ann. "On thinguage ceremons was a protect.

Not long that the high him faces, items which movid detect of the forlings Presences Polits receive chain, namened har to New York is addition for a proposed CSS program of cogan make to be broad.

Not long that the him faces, items which movid detect of the forlings Presences Polits received to the New York is additionable for a proposed CSS program of cogan make to be broad or the studie Westlers in the Presences These to building. She endificated for Justice Polits reported, who was considerable but demandation. Never the end of the outline of the studies and the studies are demandation, the proposed of the outline of the program of the studies and the studies of the s

were to the group countries and delited of the supersystem tensors - cone of the Comprising results, building publishing grows of minimizations. — and possing to Ann. 100 f. 190. 15 f. f.

period his most numerous princine disperiences in theiries released the country. Thus, on histories in most programming compage, Ann sid casery man in pay expendences to their extraors or incremental to such many minist of Parker Darks' or difficult files. A therefore congenies to Mark Wish's post histories become double man lateral to make the contraction of the country of their period of their incremental to the country of their period of their incremental to the country of their period of their incremental to the country of their period of their incremental to the country of their period of their incremental to the country of their period of their incremental to the country of their period of their incremental to the period of the country of their travers for interest many country of the country of their period of their incremental to the period of the country of their travers for interest and only in the country of their period of their incremental to the country of their travers for interest and only in the country of their travers for interest and only in the country of their travers for interest and only in the country of their travers for interest and only in the country of their travers for interest and only in the country of their travers for interest and only in the country of their travers for interest the country of their travers for interest and only in the country of their travers for interest the country of their travers.

ABOUT THE ORGAN

The instrument Ann has chosen for her newest album is the 33-cani. Robert-Morton pipe organ in the studies of Lorin Whitney, Glandole, Calif. This unusual instrument has a rare brilliance of tone that in influences and represent definitions are represented as the contract of the co

Ann has warted to record her very special, slightly impudent, variations on these formillar standards for many years. The results are so refreshing and so tasteful that few, if any, composers should spin in in the grows. No need to give desired enciproline and how the it speaks for that it all the limit of the exciting plans possesses are nown as a return are an extremating only in many that is grown. In one call a give desired enciproline and how make it a peaks for that it is a thing be desired. How when Ann had in mind as its performed ends make to Cocarobu cores all on a casceratured, Spenish tript, in the manner of De falls or Albrid Siture for the exciting plans possepset. Wever of the Double, which now finiterer will recognize on the Analyzerson Wilde when they Of Controllation, common core, it is in addition of the case or a state cannot be described point promption. Were a the speake, which many interest was recognitive to the Antonizary twent when they interest was required to a recognitive to complete point, manying as a some years which the first training the Fe (F) (Ordered) extensive to Depth point, manying as a some years which will be promption to the controlled point, manying as a some years, which the promption of the controlled point, manying as a some years which the promption of the controlled point, manying as a some years to the controlled point, manying as a some popular with Anti-controlled point, manying as a point possible with Anti-controlled point point, manying as a point possible with Anti-controlled point, manying as a point possible with Anti-controlled point point point, many and anti-controlled point point, many and anti-controlled point point

versiches in course oppe site wit inspering resurs.

The Wild King seach is the Arch City of part he Note of the year on behavior of the Arch City of part on behavior of the Arch City of part on behavior of the Arch City of part of the City of th gypists, and when you can get sanething art ment, trend, you're groot. I martino, who was marcring around the holl on side Unit, has a change or mode in this arm, and tours on a long best. commands bucolic Happy Former finds himself in church, as Ann gives the old plane piece a dignified, straight argon interpretation and the Former ends up taking the collection. The averture from Thomas' Raymand is full of audicin higher restrict man named in correct, as and gives we was present preced a community, straight segment and personnel while the five-finger exercise set, gets jazzed up, mercifully, almost beyond recognition. And there you have it - the way Ann Leaf heard it.

-Notes by Ben M. Holl.

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SIDE 2



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PLP 8054 GERMAN FOLK SONES - ROCKEG IM U.S.A. RLP 10040 COCKERN BEUR MITH VERDI

FLP 10064 THE NEW YORKS OF FOLK DIEGS



SUNG IN ITALIAN

COME PRIMA • PARLAMI D'AMORE MARIU • MAMA
O SOLE MIO • CORE 'NGRATO • TANGO DELLA ROSE
ARRIVEDERCI, ROMA • LUNA ROSSA • ANEMA E CORE
AVE MARIA • REGINELLA CAMPAGNOLA • ROMANTICA

THE BEST OF 6 ROBERTINO

Robertino, while still a schoolboy, became the singing sensation of not only his native Italy, but of Europe and the United States, as well. His singing inspired comparison with the immortal Gigli. Performances of songs like O Sole Mio, which earned him a gold record, prompted the press to call him "the new Caruso."

Through his many recordings, concerts, television and motion pictures, fans throughout the world were able to watch Robertino grow into manhood.

This album represents Robertino's greatest performances on records as The Boy and The Young Man, tracing the promise of his youth to its fulfillment in the thrilling voice of Robertino, today!

2:39 ASCAP

2-13 RIFM

2-40 ASCAP

3:19 ASCAP

SILL ASCAD

2:26 P.D.

SIDE 1-The Boy

1 ANEMA E CORE 2. MAMA

- 3. LUNA ROSSA
- 4 PARLAMI D'AMORE MARIU
- 5. ROMANTICA
- O SOLE MIO







SIDE 2-The Young Man

2. CORE 'NGRATO

4. TANGO DELLA ROSE

5. ARRIVEDERCI, ROMA

3. COME PRIMA

6. AVE MARIA

1 DECINELLA CAMPAGNOLA







2.52 ASCAR

2:51 ASCAP

3-01 BMI

3:57 P.D.

STEFF

SHAKE

ME

то

WAKE

ME



A Special Message From Steve:

Shake Me To Wake Me The bitle of this album is my praver it ask God dark to shake me and worke me

We have to realize the enormity of our task and recognize that God hasn't

chance to go to school, school clothing and supplies, health care, supplemenher requirely. You can encourage your child with an occasional card or letter.

Please pray about what God would have you do If you'd like to receive a

I want to share my love with a child who really needs me Mypreference is O Boy O Get O Better From C Africa C Asia C Laon America C Caribbean C Any

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Name O Mrs O Mss

COMPASSION INTERNATIONAL

Help is On The Way (repeat) You're so tary time Carol But Day Trans When I saw you, you were young I could see the clouds that covered your eyes On, shall look of desperation

The grif, she loves to dance She's hooked on MTV and a Harleguin romance is her two ne dung to read She does it every day But her soul is out of grape Well, Loan't help you the One But I can show you the One Lary Jave C 1585 Bioloning Man / NICAP / LIGHT MUNICIPAL Surrender Your Heart

Who can take your tears away Help is on the way By Steve Camp and Reb somewhere between eight and

services there and gone when there's nothing to keep you Every day's a fight and you never How the world can work you over

You run for cover Trying to shade your eyes From the pain and the lies Do you hear term calling you?

You want to drange your life Make day from right Only Jesus' love can free your soul And He's restring out to you He can take your tears away

Help is on the way 1955 BrOWNS MAKINGAP By Serve Camp and Rob Frazier She says her tach is a personin

You'll never catch her out on the sneet witnessing sne says it's just between God and trenses of national rise is and the business of national rise But that did gou, suow what she's saying Cause your fath don't mean a

stud must you don it swell Why don't you come alive usely some why don't you get up and try Stress got a Broke, it sets by her bed It's never opened and never read The Grit, she says she peaks three

Before each meal or just to get an But that grident know what it so fall in love with Jesus and really Bad news for modern man Bad news for the human race When you turn your back on term Then the Likes His place Her daddy is a preacher He's wrapped up in this world Her daddy knows his Bale

gut he don't know his little gri she teets out of condemnation are send out of special pride The church should care for the Not leave them on the street to die

Will we live "bi 1990? Or will the comb lift us all by Will beoble do to was for the love Hueran life is so cheap to them We need a nealing in our land You're not of the world but baby

Here's what you gotto do When will you take a stand Surrender your neart — let it go Not just a part but the whole of Come out of the dark - make it so C 1955 Bridging MARCHICAP Stranger To Holiness

Surrender your heart Your light's been covered And your faith's been smothered try one sones or another you've been losing control But my Lord's got the power To let your spre night

And He longs to shower All His goodness on your soul (receat) Cause it's a cold, cold world And it can be such a distraction

You can lose your point of view And you must choose it. Now you grust use it Kit see you through

> YESTS ME IS GO Surrender your heart

Bad News For Modern Man There is a tiny heartbeat

That have t seen the light of day Her marin's only fourteen Does the keep It or throw it award? Sine says her site's too crowded une ways met use s too crowded it s got the trouble she don't need it's got the coulde we don't receively so see bands the doctor her morely After all it's not a framen being

Don't want to be no stranger (repeat) Looks like the boy's in trouble C1985 BIRSANIQ MAKE/ASCAS! LIGHT MURITEM

To all my family. Some and Linda. no as my turning, stone and Linda. Rob and Carol, Lisa, Liny, Beth, Dennis, Judy Bri Schnee Susanne

and the entire stan of sures. Sound, Buy Ray and the great staff. Management Group, Christian Groove Man . T-gone, thank you as for your panence and support grough the late nous of this project and for neighing me get For all the flaws on this album, I Hor as the flaws on this aroun, I alone receive the credit but for all the good that comes from this abum to the Lold Jesus Christ be

the gory schaeter for writing Bad News For Modern Man, and for his stance in seeing the Truth not only crange us for elemity, but teaching us to like powerful inter in Words from the author The more advanced and complex

By Stone Camp and Ros we seemingly become, the tarther away from God we actually are-Looks (see the boy's in trouble Living much too close to the edge not trans below where its man it to the total in my life. Have you also it to real in my life. Have you also it to real in my life. Have you also it to real in my life. Now no Soids humself where he of all we have until we are wit just On God, why is your peace so with Him! It's the best place to be YOU'R never say "Jesus is all I need nard to and And the answers to the questions until Jesus o all you've got. He must grave us hard so that the

O Lord. Your ways are not ske sough a rose on usual so east the remain the church his proven ermain the church has proven through hystory that she cannot hande two things, popularity and prosperty, Today she is plagued by And it pounds like thunder within As the anger of my humanness And though I call You Losd I must We re not as pure and holy and righteon as out Christian IV yrows lead us to believe we ren a stranger to Your holiness A stranger to Your holiness

meed to repen my mend me must increase. We must decrease We Can we ready be what we were leans, beobse sward ph are struct My heart longs to serve but O Lord You deserve every part of

Hear my cry of desperation As I see the wickedness of my You gone are my severion

chorus

And Lord I've learned just one is that the closer I get to You I see I as a spanger to your pon't want to be no stranger And it burns like a fire

need to walk before God rather need to wark before men. We need to the tarm and rating to the vision. However, to do this you cannot be thereds with this world and please God You was trate the one and God You wanter the one and desperate desperate the other it's a desperate hour we we in that needs disoplined dynamic sold-out Osopinea oynanic solorout Christians to be examples to a lost

world and a lukewarm church. Are Have you grown opinion then let us fell to our lives and look our Lord Jesus to Shake Me To Wake A Stranger to Holmess. PS Remember. God has not called

Your Brother you to be successful, but faithful

But I don't really think we've over Basic tracks recorded at Sunset Sound, Hollywood, CA SHAKE ME TO WAKE ME Contract the cost Overdules done at the total 10075 Sunset Sound, Bit Schnee Studie, Meddington Studie. The Sound Factory, Bullet Recording Chords to worke me But He cres. He weeps He bleeds I been away too long in this I say we need a fire to fall from And He Cares for Our needs Shake me to wake me And set us allower with a Peggy Mac Stephen Snelton of Surner Sound, Dan Garcia of 8th You got to strip this man of On the Edge Schnee Studio, Randy Holland. C C IT CAND Sometimes when my heart is proud Schnee Yeadio, Karray Augustus, Write Pevew, Dan Mundrenk, Chris Hammond, Alan Henry. He brings people to your door serretimes writering near to pro Light full of myself Self-inghiseousness will bring you Rot up on my mends You'll see nothing's really changed and Brit Heath of Bullet God bless you be at peace. Recording Studio. I am I better than nobody else Other times I drink the wine of Fook world - finish we biggs Alan Pasqua-keys you left Him out on the streets compliaterndy i get comfortable, ladkadarsical, so Dann Huff-guitar Michael Landay-gustar C 1985 Browing Music NSCAP Nell Stubenhouse-bass Open up open up So I call my Lond and say And give yourself away Paul Leim-drums Special Guest Appearances By Steve Camp and Rate Flores Even Now Are we meeting their needs? chorus You were born in a religious town Jrn Horn-saxophone James Newton Howard. God's calling and we're the ones That had a very good name on a anybody astening Smith Price, Shell Lawrence, on a strybody sstering to the word of the Lord Aon male measing horiz gard For His ways have been forsøken. John Rosasco-synthesizers Like a ball and chain Fairight Programming We have turned our rearts to idds Trying to keep the image clean When Lawrence Linn Drum Program-Paul Leim On can't you see it's such a sin rrying as seen one image creen But Jesus is taking about pharisess Living like the hollow people Synthetice Anangements The world a skeeping in the right About you and me You better fall to your knees and Look how empty we've become And the church gust won't sight John Rosayco und Vocals Gary Plag. Cause we're isseep in the light Marty McCall, Rob Frazier, Carol Buckley, Suste Allenson, When we've been so well fed "Even now" declares the Lord chorus Special Thanks to Susanne and we can't get out of bed Shoke me to wake me with all your heart Norman for her duet on tive been sleeping too long Even now you'll be restored Surrender Your Heart How can you be so numb Michael Landau, Dave Perkins On you got to save me Though our sets be numbered On you got to write me Lord Inchi Arrangements He knows each of them by name Don't come your system done Rob Frazier, Steve Camp LOST IN D SPELISY He wrows each or trem by half And though we trink they go Mastered by Steve Hall and C PRES SHOWING MAJOR/ASCAP! Herb Melton at Future Disc. Do you see do you see Don't you care don't you care on you see anyou see They have left a comicer stain Going Through The Motions We have stampled on His mercy Hofywood, CA So when you love Him Are you gonna let them drown By Since Camp and Rob F Image Design by Rique Living like there's no tomorrow and god can meet their needs Protography by Raul Vega Still His Judgment we must face. Why don't we take a stand Typic Sheet Design by Steve Cox Do you see, do you see How can we be so numb? Against the feat that rules the Don't pretend the job is done nearts or men they're crushed and broken by the but Personal Management by when you is walking in the Light Do you see, do you see The Sunbert Group weight of sin Do our lives point the way to Him The people sinking down (repeat)

" Even now" says the Lord Steve Wyer 2000 21st Ave. So. When we see how for we've taken Nathwile, TN 37212 We're full of knowledge Phone: [615] 269-6900 1928 Britains Mask/Cheng Line Musik/ National Collection to Heal Musik/ Nation And our un brings us to wars Feat has kept you down so long We re so well fed Our chartnes are crowded When we turn unto rependence 'oncert Booking by Your to rem
You it be singing a brand new song
When your heart knows the Lold Snake Me to Wake Me We say that we're kend Pristian Artists P.O. Box 1994 Thousand Oaks, CA 91340 He will work them where as show eut if you sook around You'll see nothing's been dranged. Phone: (805) 499-4306 I was oom at a religious town when the spirit makes you wrong. He can give you the courage to five Agent Judy Walker max ned a very good name. Everybody wore their been around We will be His bride once more. Gord through the motors 1185 Business Music ASCAR! LOVE MUSIC BASE But underneath all the sancisty Going through going through the Things were not what they Asleep in The Light Even now is anybody intering E. A. M. Cont. Where, oh where are the tears in Sakation was nice and heat C PRIS BUSINESS NAME / ASCAR! the right.
The ches of repensance for a holes. And that attangement was fine Our hearts are hardened and our Cause it didn't really cost me Produced by Steve Camp Executive Producer Steve Wyer nothing a read in my bale On tarty is weak pecanie on Production Assource on Disk prayers are old tracks Rob Frater Don't presend the job's done Really shock my world Jesus was salang loose promees We need a fire to fall from above Rob France / John Rosasco Engineered by Terry Christian Lead Vocals Produced by We need a set us as some as passionate. gress me Lond, bless me Lond Mixed by Terry Christian
Mixed by Terry Christian
Steve Camp at Suniet Sound so I fell to my knees and said That burns for our Father and cares CAS 1103 Permed in USA

YOUR FATHER'S MOUSTAGHE

the gayest '90s music ever!

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your f. moust in hi-

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WHAT D'YE HEAR YOU LOST YOUR DOG . THE PLUNGER . EVERYBOO REEL LASSES TROMBONE OR THOMAS CAT - YAN YAH LAUGH THE SQUIRREL HOT TIME IN "HI OLD TOWN - GOOD OLD TIMERS -

TICKLE THE IVORIES -- OLD THERSWALTZ RAGTIME BAND . KITCHNE POLKA . CYCLE WHIRL . RAZZAZZA MAZZĄZZA . FLYING ARROWS

Once again through the unending cooperation of our bank we bring you another fantastic adventure in music. This was a fun project from the very beginning to the very end! Everyone who heard or played the music reflected the happy spirit of the tunes!

"Your Father's Moustache" is dedicated to all those gay Lotharios of vesteryear who took such great pride in the majestic end twirl of their tonsolarium showpieces.

Not only does the sight of these male evecatchers recall the 90's man about town, but also the melodramas where the villain with a leer and a twist of the moustache pursued the heroine to the finish; where he met his undoing by the hero, and retired to skulk and plot some other dastardly business.

ALBERT WHITE - LEADER

Leader of the Gaslight Orchestra, associated with the San Francisco Symphony and Opera Orchestra since 1938. Plays violin and cello. Musical director for CBS, ABC, and NBC. Owner of Allens Restaurant, 2352 Lombard, S.F. Director of KNBC Masters of Melody Program.

PHILIP KARP - TUBA AND BASS Principal Bass for SF Symphony and Opera Orchestra, "as associated with the Pittsburg Symphony. Collects antique cars, possesses a wonderful moustache and beard pictured on the cover of the alhum.

ROY HAROLD - FLUTE Has played with the S.F. Symphony

The grand bandmaster in the park bandstand was a glorious sight to behold as he led the band through their concert. His moustache seeming to stand right on end as he became a ryrant demanding the utmost out of the music to the thrill and delight of a summer nights audience.

The moustache along with the bustle, straw hat and Gibson girl recall the wonderful nostalgic 90's. The rhythm and pulse of the marches, bring into full limelight the slide trombone, banjo, glockenspiel and bird whistle blending together to bring the full flavor of the gaslight

Special thanks go to Larry Clark of Anglo Bank for swinging the loan for us! (We kid you not!) Stan Page, our recording engineer, who has been connected with some of the fine York, Hollywood and from the pri-

recordings presently available, His mike placement and choice of our recording location added that unmistakable touch that marks this record as one of the finest we've yet heard. By the way, a single Telefunken mike was used in conjunction with an Ampex 400-Atape recorder. Our recording location was Jenny Lind Hall in Oakland, The Sessions began 7 AM Sunday morning, October 2, 1955, and continued until 1 AM the next day. Special thanks and a pat on the back go to Dick Kepner who was director of the session. It's amazing to note that Kepner did this with both eyes closed! One would have thought he was asleep if one hadn't known. Kathleen Moore of

KNBC was immeasurably helpful in securing original scores from New vate collection of Charles Anderson of San Francisco. It was while Al Levitt was working for KYA in San Francisco that the title presented itself. Roy Story, sportscaster, suggested the title. Shirley Bookie supplied hamburgers, chocolate malts and encouragement!

So stir up your shaving cream, batten down your bustle, and recapture the days that were a little more colorful because of "Your Father's Moustache"

Continue to watch for the new releases of San Francisco records, 'Recorded without compromise, dedicated to documenting and preserving Sounds and Music."

NOTES BY SHIRLEY BOOKIE AND AL LEVITT

ARTISTS HEARD ON THE RECORD

and Opera, Is now engaged with the Golden Gate Park Band and the NBC program, Masters of Melody, Was associated with Victor Herbert for many years.

RAY HARRINGTON - CLARINET Associated with Meridith Wilson Orchestra at NBC in San Francisco and plays with S.F. Symphony and Opera Orchestro.

HARRY MOULIN - VIOLIN Member of the S.F. Symphony and Opera Orchestra, Is a TV and Radio engineer, aviator, mountain climber and on the Masters of Melody program.

LEN PETERSEN - VIOLIN Member of the S.F. Symphony and COVER PHOTOGRAPHY BY HAROLD ZEEGART

Opera Orchestra, formerly with Minneapolis Symphony, 20 years staff at NBC.

FRANCIS WIENER - VIOLIN First Violinist in the group, Graduate of Curtis Institute. Known on the Pacific Coast as one of the finest Sonata recitalists with her husband, Lev Shorr.

JOE SINAL - DRUMS, ETC. Associated with Paul Ash, Paul Whiteman, S.F. Symphony and Opera. Has toured with Arthur Fiedler.

CHARLIE BUBB, JR, - CORNET Featured trumpet soloist with the 1939-40 Worlds Fair Orchestra. First Trumpet, S.F. Symphony.

LAYOUT BY GARY LABBY

GEORGE WENDT - CORNET 10 years first trumpet with Warner Brothers Studio Orchestra, featured with some of the biggest bands ut the U.S.

FRED SATTMAN - PIANO Pianist around the world, Paris, London, Cuba, Australia. Teaching

REID TANNER - TROMBONE Locally heard with dance bands throughout the Bay Area, Appeared with some of the big bands in the U.S.

CLANCY HAVES - BANJO Long associated with NBC and ABC. Particularly known in Dixie Jazz circles as vocalist,

san francisco records

562 KEARNY STREET, SAN FRANCISCO, CALIFORNIA

The Johnny Mann Singers...





THE VARSITY ORAG 152

(DeSylva-Brown Henderson) DeSylva, B. MY BLUE HEAVEN 2 40 US Depolytope G Hitchiga BABY FACE 2.05

MARGIE : 47

(Davis Coerad Robinson) Fred Fisher Mus YES SIR. THAT'S MY RARY 2 11

2 42 SWEET GEORGIA BROWN

BLACK BOTTOM 2 05 0000LE 000 000

1 38 FIVE FOOT TWO EYES OF BLUE

SOMEBODY STOLE MY GAI

1.56 I'M LOOKING OVER A FOUR LEAF CLOVER



The Johnny Mann Singers

There is only one way to adequately and properly describe the quality achieved in this album by the Johnny Mann Singers: They sound like a group of congenial people gathered around a piano at the height of a swingin' party.

This is a fun album of happy people singing happy songs. The boys sing and the girls sing and they sing together. Someone whistles, everyone whistles. One tune features the banjo, another calls for a raucous honky-tonk piano, occasionally the drummer can be heard. Some wise guy whispers a funny aside, his girl giggles, then the whole group changes a line of the familiar lyvies to get a laugh.

Here is an album that is upbeat, swinging, ricky-tick, rollicking, gentle, boop-boop-a-doop, smooth, old-fashioned and modern-all wrapped up in forty minutes of a darn good time. The casual-sounding effect is just one more major accomplishment for arrangerconductor Johnny Mann in this, his third Liberty LP. For into these arrangements went so much deliberate care and devotion to even the timiest of details, that in the end result the songs sound as if they hadn't been arranged at all, but sprang forth in spontaneous harmony from the combined twenty-five voices and miscellaneous instrumental backing.

Each of the twelve songs here is a product of the period from 1920 to

1930-the Roaring Twenties-when everyone had a job, money and a desire to live it up. They were good times, happy times, and these songs are good ones, happy ones that reflect the environment of their birth.

Now, thirty years later, Johnny Mann has retained the same gay frolicking attitude of the melodies and framed them in a 1959 model of happy sound, Say! You, there! Don't just sit back and listen. You know the words. Come on and sing along. Get happy!

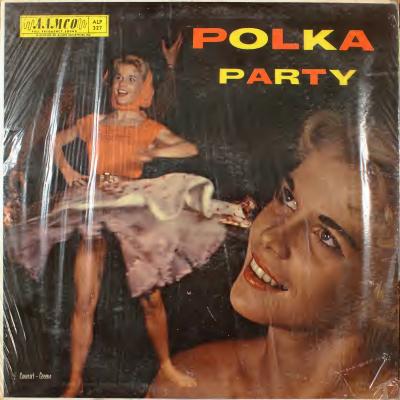
> PRODUCER FELIX SLATKIN ENGINEER BILL PUTNAM COVER PHOTOGRAPHY GARRETT HOWARD, INC.

This is a stereophonic, two-channel, non-computible, tongplaying record; to be reproduced with a stereophonic cartridge only, Frequency response: 20 cps to 20,000 cps.

COVER DESIGN PATE FRANCIS & ASSOCIATES

Also available by The Johnny Mann Singers: "ALMA MATER" --- LRP-3134 Monaural, and LST-7134 Stereo

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This album contains a collection of all time favorite polkas, recorded for full-range high fidelity.

Here are polkas from many countries, played by the superb musicians of the Frankie Paul International Polka Band for your Polka Party.

SIDE A

DARK FOREST POLKA COME AND DANCE THE POLKA UNITA POLKA RAIN RAIN POLKA KRAKI:WIAK BARBARA POLKA

SIDE B

FRENCH POLKA DOMINO POLKA EMILIA POLKA HELENA POLKA DOODAH POLKA CLARINET POLKA

> Cover: Coverart/Richard Greene Produced by Lee Kraft

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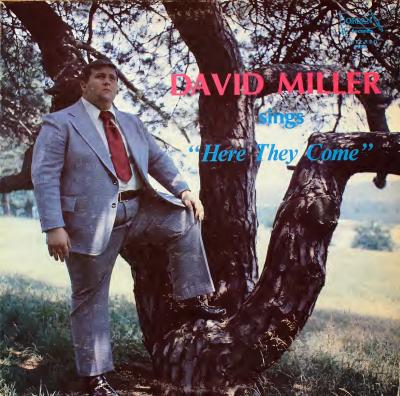


ALP-323 - MUSIC FROM THE GASLIGHT ERA - Remembered Junes of the honky tonk days.



ALP-328 - THE SCOTS GUARD BAG PIPES - Stirring songs of Scotland.

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DAVID MILLER



sings

"Here They Come"

SIDE ONE

- HERE THEY COME 2:12
 (Wood/Glass Sword & Shield/SESAC)
- SHOW ME THE WAY TO CALVARY 4:16
 (A, Wilbum-Journey Music/BMI)
- 3. ONE DAY TOO LATE 3:19
- I WON'T WALK WITHOUT JESUS 2:38 (Hinson-Song of Calvary)
- I'M SO GLAD HE FOUND ME 3:38 (Hinson)

Recording Engineer DENNIS HENSLEY

 Arranged by
 DUMPY RICE

 Pedal Steel
 CHARLES RICH

 Percussion
 TIM SHORT

 Lead Gutar
 JUNIOR SPIVEY

 Keyboard
 DUMPY RICE

 Keyboard
 DUMPY RICE

 Upright Bass
 MIKE SCHARFE

 Strings
 JUNIOR BENNETT

 Background Vocals
 CHRISTI-GLO SINGERS

Photo · Wes England

Rite-Way Photocolor - Cincinnati, Ohio Printing - Color Graphics, Inc. - Goodlettsville, TN Mastering - N.R.P. Nashville. TN

Remix - Dennis Hensley Pressing - Dixie, Nashville, TN.

SIDE TWO

- MOVING UP HIGHER 2:40 (C, Adams)
- THIS IS LIKE HEAVEN TO ME 2:04 (J.F. French)
- THAT I COULD STILL GO FREE 4:49
 R. Hinson-Sones of Cabary!
- I SAW THE MAN 2:50 (B. Adams)
- JOY IN THE MORNING 3:12 (A. Wilburn-Journey Music/BMI)

Brother David Miller is one of the most talented singers and outstanding Evangelists in the gospel field today. His gift for singing gospel music is well represented in this album entitled "Here They Come."

David Miller is a full time Evangelist out of our church. His dedication to God and his anointed singing has been a great inspiration to our church and also to the many souls that have been reached by his ministry.

As you listen to the songs that Brother David has chosen for this album, I pray that God will touch your heart and richly bless your soul.

WADE HICKS, Pastor West Harrison Pentecostal Tabernacle Harrison. Ohio 45030

STEREO 41035

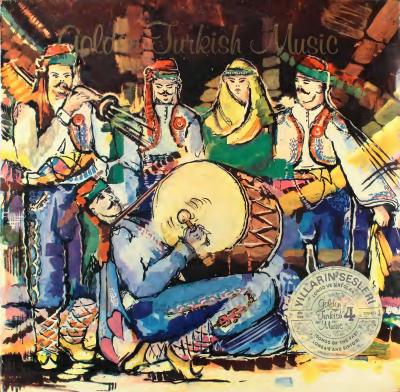


Evangelist: DAVID MILLER RR No. 3 · Box 407 Harrison, Ohio 45030



PRODUCED AND ENGINEERED BY DENNIS HENSLEY

For recording information, contact: JORDAN RECORDING CO. 5358 TAYLOR MILL ROAD COVINGTON, KY. 41015 PHONE: 606-431-8792





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MUSIC FROM

"CHARADE"

COMPOSED BY HENRY MANCINI



CARL FOREMAN'S CORS

FILM SPECTACULAR SOUNDTRACK ORCHESTRA WITH NIKLOS ANDRIANO CONDUCTING

Music from...

CHARADE THE CARDINAL THE VICTORS



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The Film Spectacular Soundtrack Orchestra conducted by Niklos Andriano is again heard in this album performing the great music of:

CHARADE . THE VICTORS . THE CARDINAL

These themes are the greatest motion picture scores of this decade. Charade, The Victors, and the Cardinal are currently sweeping the nation in popularity and the motion pictures are tremendous successes.

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FOR HE'S A JOLLY GOOD FELLOW
FREEZ JACQUES
TUBBY EARLY
LAND OF LEMONADE AND LOLHOPS
SILLY BOY
SWETIE BEAR
OH DEAR WHAT CAN THE MATTER BEAR
OLD MINISTER STATE
OLD MINISTER SCHOOL
I'M A YANKEE DOODLE DANDY
IN MY MERY CLISSONEE
OH BOG GOLDEN SUPPERS
LITTLE RED CARDOSE

I'VE BEEN WORKING ON THE RAILROAD

2114

HAPPY BIRTHDAY

Diplomat 2

ROCKING HORSE SERIES

Happy Birthday

ROCKING HORSE CEDIEC



FINE RECORDS NEED NOT BE EXPENSIVE

SIDE A

Happy Birthday For He's A Jolly Good Fellow Grandfather's Clock Old MacDonald Had A Farm Billy Boy Tubby The Tuba Oh Dem Golden Slippers Yankee Doodle

I've Been Working On The Railroad

SIDF B

Land Of Lemonade and Lollipops In My Merry Oldsmobile Sweetie Bear Little Red Caboose Oh Dear, What Can The Matter Be Frere Jacques Happy Birthday

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In Diplomat you will find all of the newest musical innovations, latest show tunes, classics and kiddy favorites, offering hours of enjoyment for everyone in the family. Look for Diplomat Records, your sign of good quality and outstanding value - wherever records are sold.

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200 AMERICA CHARTY FOUR SENSO.
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Million High 5003 Geographia & Alies in Wonderland & Other Musical Stories Narraled by Jack Arthur & Teby Doome 5001 Chaldren's Haver of Narreny Rhymas

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I recently read a press release that stated, "Changing times have once again called for a change in the name of Anthony and the Imperials who are reverting to their original designation of 'Little Anthony and the Imperials' on which they rode to fame in 1958 with their million seller, 'Tears On My Pillow' and other successive hits."

"What's the difference," I thought, "this is one of the finest, most beautifully coordinated and entertaining groups in the business. The name is secondary to the performance and furthermore . . . 1958" The year of the groups' first million seller flashed in and out of my brain like miniscule bolts of lightning. Visions of pleated skirts, paisley shirts, duck tail haircuts, high school football rivalries and "Teenage Bandstand" shot by with

machine-gun rapidity. "ELEVEN YEARS-I can't believe it!" But it was true, Little Anthony and the Imperials-the group that had provided the musical backdrop for my adolescent fantasies of romance and tender conquest—the group that had articulated so eloquently in song what I couldn't even begin to say in private-

Little Anthony and the Imperials have been ranking heavyweights for eleven years. I then began to reflect on the almost drastic periods of transition music had undergone since I prowled the halls of DeWitt Clinton High School in New York's West Bronx section, Folk, Folk-Rock, Hard-Rock, Psychodelic Rock, the Underground Sound, the re-

SIDE ONE

1. OUT OF SIGHT, OUT OF MIND ** # (L. J. HUNTER-C. OTIS) BMI 2:38

(From the American tribal low-rock musical "Hair") (G. RAGNI-G. MacDERMOT-J. RADO) ASCAP 3:07

5. LET THE SUNSHINE IN (The Flesh Fallures) *** ## (From the American tribul loverock musical "Huit") (G. RAGNI-G. MucDERMOT-L RADD) ASCAP 3:55

2. EASY TO BE HARD ** #

3. I LOOK AT YOU * (T. RANDAZZO) BMI 2:57

4. YOU BRING ME DOWN * M. RICHARDS-T, RANDAZZO-V, PIKE) IIMI 2:14

- SIDE TWO
 - 1. SUMMER'S COMIN' IN ** # W. MARKST ASCAP 2:59
- 2. LOVE THAT DIES * (T. RANDAZZO) BMI 3:28
- 3. GOODBYE GOODTIMES **** ###
- (A. GOURDINE-C. COLLINS) IIMI 2:55
- 4. THE RIDE *
 CT. RANDAZZO-V. PIKE-M. GARTMAN) IIMI 2:34
- THE TEN COMMANDMENTS OF LOVE ** # (M, PAUL) HMI 3:01

emergence of Blues and Country Music; and through it all, every time I turned a radio dial to a Top 40 station or an R&B station for that matter, there they were-presenting a kind of original stability (if such a term is possible.) Their long succession of hits had crossed boundaries and time cycles that had claimed the professional lives of so many, many groups and individual performers: IT'S NOT THE SAME, BETTER USE YOUR HEAD, HURT,

GOING OUT OF MY HEAD, I MISS YOU, HURT SO BAD, I'M ON THE OUTSIDE LOOKING IN, TAKE ME BACK, YESTERDAY HAS GONE and others

As the shock of going from my early teens into my mid-twenties, in what seemed to be about three years, subsided, I slowly walked over to my stereo and played the dub of OUT OF SIGHT, OUT OF MIND. Anthony and The Imperials' renditions of songs ranging from the Rock and Roll classic THE TEN COMMANDMENTS OF LOVE to two selections from the play that has had such a profound effect on the American theatre, "Hair," (EASY TO BE HARD, LET THE SUNSHINE IN) to their latest two sided single smash (OUT OF SIGHT, OUT OF MIND\SUMMER'S COMIN' IN) instantly put me in high spirits and I was heard to mutter as I left my office, "Little Anthony, the Imperials and I, we're all in

IEFF SMERIN

* PRODUCED AND ARRANGED BY TEDDY RANDAZZO ** PRODUCED BY BOB SKAFF

the group and Kenny Seymour did not participate Art Direction: Frank Ganna

Cover Photo: Photo Media

THIS ALBUM IS AN ASRIDGED VERSION OF AN ALBUM PREVIOUSLY ISSUED UNDER THE SAME TITLE.

our prime."

A SUSSIDIARY OF CAPITOL INDUSTRIES-EM, INC. PRINTED IN U.S.A. ALL RIGHTS RESERVED MANUFACTURED BY LISERTY DECORDS, INC., \$620 BUNSET \$LVD., LOS ANDELES, CALIFORNIA 09928 U.S.A. MASTERED AT EMI-AMERICA/LIBERTY RECORDING STUDIOS.



SIDE ONE

· 1. BIG MAMOU (2:32) (Link Davis) Peer (BMI)

2. MAMA'S GOT THE KNOW HOW (2:33)

(Doug Kershew)
Tree Path. Co., Inn. (BMI)
3. FRENCHIE'S JOLE BLON (2:00)
(Prenchie Burke)
Hall-Clement Publications
(A Div. of Yopus Music, Inc.) (BMI)

Hall-Created Passaches. (1881)

A THE FIDDLIN OFJACOUES PIERRE
BORDEAUX (3.01)

Long Committee (1881)

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SIDE TWO

1. FRENCHIE'S ORANGE BLOSSOM PRENCHIES ORANGE BLO SPECIAL 2:59) (Frenchie Burke) Hall-Clement Publications (A Div. of Vogue Music, Inc.) (BMI)

(A Div. of Vogue Music. Inc.) (SMI)
2. COLINDA (1158)
(J. Willisems)
Jerk R. Bill Music Co.
(A Div. of T B Marris Co.) (ASCAP)
3. FREN CHIE'S COTTON-EYED
JOE (2:39)
(Frenche Burke)
Hall-Clement Publications
(A Div. of Vogue Music. Inc.) (BMI)
(A Div. of Vogue Music. Inc.) (BMI)

(A YOU GAVE ME A MOUNTAIN (3:53)
(Marty Robbins)
Unicheppell Music, Inc. (BMI)

5. DIGGY LIGGY LO (2:12) (J. D. Miller) Aculf-Rose Pub., Inc. (BMI)

Produced by A. V. Mittelsfedt for A-Ball Productions at Sound Masters, 2717 Jensen, Mouston, Texas 77018 Art Direction & Design: Eddis Douglas





A Subsidiary of 19th Century-Fox Film Corp.

'y 1974 Munic Creek Records E 1975 20th Century Records 8544 Sunset Blvd. Lee Angelse, California 20069 Printed in U.S.A.

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ORIGINAL MOTION **PICTURE** SOUND **TRACK**

And How They Sing: "Ah, Sweet Mystery of Life" "I'm Falling In Love With Someone" "Tramp, Tramp, Tramp"

Vallytty Mon

FRANK MORGAN Douglas Dumbrille

. W. S. VAN DYKE Production Book and Lyrice by Rids Johnson Young

kanette_ MACDONALD Melson EDDY

"Naughty Marietta"

"Naughty Marietta" introduced Jeanette MacDonald and Nelson Eddy to the screen as a team and literally made screen history. It is acknowledged one of the five greatest comic operas ever composed in America. It brings to life the romantic old Creole days of New Orleans, and the love of a disguised French Princess, seeking escape from a marriage of state. It is based on the stage success in which Emma Trentini and Orville Harrold first starred. The film retains all the original music of Victor Herbert and in some cases the lyrics are

alloyed to fit the action of the nicture More than a thousand people are heard and seen in the huge production. Sets covered 30 acres. An entire ship was equipped with sound apparatus, a chorus of 100 end a symphony

orchestra were installed between decks, for the great embarkment number. It is in this scene that the much talked of "miles of people was used. The cameras, pointed across decks, took in the replica of the main street of Havre, France "shooting" into perspective a mile back, and fined with gaily costumed extras representing the town's population during the public holiday of the departure of the Casquette Girls. It was the "deepest" crowd sequence filmed since the days of "Ben Hur.

The complete replica of old St. Louis' central district, with strange old buildings, convent, garden, Market place, the levee on the Mississippi, the fort and its old cannon, was another



huge undertaking. In this too, hundreds representing settlers, soldiers, Natchez Indians scouts transers and others annear

One of the most vivid battle sequences in years was filmed in a replica of the Everolades where Nelson Eddy's troops rout the pirate hord led by Walter Long. The great Tuillaries Palace in Paris, the huge ballroom of the Governor of New Orleans and other elaborate sattings also spectacle

SYNOPSIS

The lovely and charming Princess Marie de la Ronfain is to be married, anginet her will, to the odious Don Carlos de Braganza, a Spanish Grandee. Marie is an orphan and lives with her uncle, the Prince de la Bonfain. He is most desirous of having her wed Don Carlos, as it is to be a diplomatic marriage sanctioned by His Majesty, Louis XV of France. Marie is nanic-stricken when her uncle informs her that the wedding is to take place the

following week. Her maid. Marietta, comes in to bid her farewell, for she is leaving for Louisiana with a boatload of casquette girls. These are nice girls who are sent to Louisians by the King to become the wives of the colonists. Louis XV provides them with downes in casquettes, and hence the name "casquette girls." Marietta is in love with a young man in Marseilles, but they are too poor to wed. Marie offers to give her the money that will enable her to marry her sweetheart, and then she takes Marietta's place.

During the long voyage Marie tries to finish the song started by her old singing teacher, and so keeps aloof from most of the girls. As thay near the new land, the ship is seized by a band of pirates. The piris are taken ashore by the brigands. A band of Yankee Scouts, under the leadership of handsome young Captain Richard Warrington, rescues the pirts. Marie finds herself attracted to Warrington, but he curtly informs her that he has no intention of ever marrying because he enjoys his life as a soldier.

The girls are escorted to New Orleans, where they are expected to choose husbands from the colonists. Marie doesn't want to marry any of them and so she tells the governor that she is a bad girl. He has her taken away from the other girls, and she gets a job working with a marionette show. Warrington finds her, and escorts her through the city. He finds that he loves her, and they are on the point of confessing this mutual love that has sprung up, when Marie is apprehended by the representatives of the Governor. Naws of her identity has reached his ears. and the Prince and Don Carlos have come to take her to France. That night a ball is given in her honor at the palace of the Governor. Har uncle informs her that unless she agrees to sail for France on the morrow, harm will come to Warrington

She agrees to go with her uncle in order to save the life of tha man she loves. Warrington comes to the ball and she lets him think that she isn't leaving for several days. The guests beg her to sing for them, and in order to let Warrington know of her love for him, she sings her song which is now completed. He joins with her. Warrington learns that she is to sail the next day. and he begs her to elope with him. They will go to the wilderness where the French government can never reach them. She agrees, and together they leave the palace, surrounded by Warring ton's feithful soldiers.

SIDE

- 1. Titles
- ...Jeenette MacDonald and chorus Chansonette. Antoinette and Anatole Charles Bruins and famale chorus Jeanatte MacDoneld and Delos Jewkas
- Sono of Goodbye (Prayer). Tramo Tramo Tramo . Nelson Eddy and his Mercenaries
- Owl and the Bob Cat
- Nelson Eddy and change 'Neath the Southern Moon..... Nelson Eddy

1. Italian Street Song...... Nelson Eddy, Jeanatta MacDonald, Zaruhi Elmassian and

- chonis 2. Ship Ahoy. Unidentified Baritone, Jeanette MecDonald, Zeruhl Elmassian?,
- 3. I'm Falling in Love With Someone Nelson Eddy
- ...Jeenette MecDonald & Nelson Eddy Ah, Sweet Mystery of Lifa Tremp, Tremp, Tramp (Reprise). . Nelson Eddy and chorus Ah, Swaet Mystery of Life (Raprise). J. MacDonald and N. Eddy

Book & Lyrics by Ride Johnson Young Music by Victor Herbert Additional Lyrics by Gus Kehn Musical edeptetion by Herbert Stothert

Cover Design/Deopis Preato

P HOWARDS INTERNATIONAL-1980







THE NEW SOUL OF R&B FLAVOR

THE ISLAND DEF JAM MUSIC GROUP A UNIVERSAL MUSIC COMPANY



SIDE ONE

**ALL NIGHT LONG (ALL NIGHT) — LIONEL RICHIE

LIONEL, RICHIE/BROCKMAN MUSIC (ASCAP)/STRINGS & HORNS ARRANGED BY JAMES ANTHONY CARMICHAEL PRODUCED & ARRANGED BY LIONEL RICHIE & JAMES ANTHONY CARMICHAEL

*LET IT WHIP -- DAZZ BAND

REGGIE ANDREWS, LÉON "TIDUIGU" CHANCLER/LUIMA MUSIC (ASCAP), E HEY SKIMO MUSIC (BMI)/ ARRANGED BY DAZZ & REGGIE ANDREWS/PRODUCED BY REGGIE ANDREWS

SCIPER FREAK -- RICK JAMES

RICK JAMES, ALONZO MILLER, JOBETE MUSIC CO., INC. 6 STONE CITY MUSIC CO., (A'SCAP)

STONE DAMOND MUSIC CORP (BMI), STRING ARRANGEMENT BY REGGIE ANDREWS, RICK JAMES
6 DANIEL LEMELLE, PRODUCÉD 6

ARRANGED BY RICK JAMES

** CANDY MAN __ MARY JANE GIRLS

WRITTEN, ARRANGED & PRODUCED BY RICK JAMES/STONE CITY MUSIC COMPANY (ASCAP)

SIDE TWO

**SOMEBODY'S WATCHING ME—ROCKWELL

ROCKWELL/JOBETE MUSIC COMPANY, INC. (ASCAP) / PRODUCED & ARRANGED BY CURTIS ANTHONY
NOLEN & ROCKWELL FOR SUPER THREE PRODUCTIONS

GIVE IT TO ME BABY-RICK JAMES

WRITTEN, ARRANGED & PRODUCED BY RICK JAMES/JOBETE MUSIC CO., INC. & STONE CITY MUSIC CO. (ASCAP)

**THE CROWN—GARY BYRD & THE G. B. EXPERIENCE

STEVIE WONDER, GARY BYRD/JOBETE MUSIC COMPANY, INC. & BLACK BUILL MUSIC, INC. (ASCAP)/ PRODUCED & ARRANGED BY STEVIE WONDER Behind every great song is great music—the great rhythm tracks created by today's top recording acts. Across Europe and in clubs throughout the failind States, these "backing tracks" have become phenomenally popular. Vet, these are the actual, original tracks that you hear on the radio, created by Llond Richle, Rockwell, Rick James and others.

(ALL TUNES WERE PREVIOUSLY RELEASED)



ART DIRECTION: JOHNNY LEE / ILLUSTRATION

QUARMSTROM / DESIGN : ANDY ENGEL DESIGN INC.

The John Bipinski

Album



SIDE ONE

١.	JOHNNY THE POLKA MAIN (Sound, Inc. Music Birt) Vocal
2.	PONY RIDE OBEREK (Sumowski BMI) Instrumental
	ANY MANCY BOLKA (Pay Gay RMI) Vocal

1. SUGAR DADDY POLKA (Stella Music BMI) Instrumental
5. DREAMY FISH WALTZ (W. Moore-Sound, Inc. Music BMI)

Vocal 2:54
5. MAPLE CITY POLKA (Sound, Inc. Music BMI) Instrumental 2:48

SIDE TWO

 SHAVE AND A HAIRCUT POLKA (Stella Music BMI) Instrumental

2. JOLLY OBEREK (Gronet Music BMI) Instrumental 2:57
3. DOODLE DEE POLKA (Stella Music BMI) Vocal 3:40

2:42

2:15

4. NIGHT OWL POLKA (Stella Music BMI) Instrumental.

5. BINGO OBEREK (Sound, Inc. Music BMI) Instrumental 2:03 6. BALLROOM POLKA (Dana Pub. BMI) Instrumental 3:12



2:34

2:35

3:06

2:15

PERSONNEL:

JOHN LIPINSKI Clarinet, Tenor Sax, Alto Sax, Vocals RON NOWACZYCK Drums, Vocal JIM SCHEDDEL Trumpet DAVE CROOK Trumpet RON GLOSS Accordian MIKE McKELLIP Rase DAN MIDDLETON Banio, Guitar MARLENE LIPINSKI Vocal BONNIE NOWACZYCK Vocal

PRODUCED BY LARRY LICK . . .

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DICK ROMAN



I'D LOVE MAKING LOVE TO YOU

Arranged and Conducted by ANGELO DIPIPPO

Dick Romon would rother sing thon do onything else were he to hove a choice. He has appeared on all of the major television shows in the United States and performed in hotels and nightclubs too numerous to list. One of his fovorite spots is Horold's Club in Reno where he mokes o twelve week oppearonce every year. He is often associated with "The Theme From Summer Place" which has been recorded especially for this album. Dick is often referred to as a "singer's singer" which is the phrose used to describe a performer whose artistry is enjoyed by others in his profession. When he is at Horold's Club mony of the top singers often drop in to cotch Dick ot work. Dick's mojor concerts were of Cornegie Holl in New York and ot the Pollodium in London. He had the honor to perform on the S.S. Queen Mory on her lost voyage. His first major breakthrough come when Jockie Gleoson heard him and signed him as a regular member of the Gleoson show. His coreer has been moving steadily forword since then. Dick is not sotisfied with the stotus quo of his musical ability, he spends many hours rehearsing and studying the vocal ortistry of other singers. Although a major portion of this olbum is sung in a style most familiar to his fans, Dick has recorded ane composition in a more contemporary style which exhibits his great versatility, "Hongin' Out In Someone Else's World." You ore sure to enjoy Dick's interpretation of "Love's a Funny Thing" and "This Guys In Lave With You" and the beautiful bollod which is destined to become a standard, "I'd Love Making Love To You." And, af course, "Now Is The Hour" has just as much meaning now as it did when it was first introduced in the 1940s.

Side #1

- I'D LOVE MAKING LOVE TO YOU 3:05
 (H, David) Natable Music Ca. ASCAP
- 2. LOVE'S A FUNNY THING 3:12 (Hart-Lawrence) Natable Music Ca. ASCAP
- THIS GUYS IN LOVE WITH YOU 2:44 (Bacharach-David) Blue Seas & Jac ASCAP
- 4. A MAN WITHOUT LOVE 2:52
 (Mason-Pace-Panzeri-Livraghi) Leeds ASCAP
- 5. IF YOU GO AWAY 4:15 (McKuen-Brel) Edward B, Marks BMI
- 6. THEME FROM A SUMMER PLACE 2:10 (Discont-Steiner) W. Witmark & Sans ASCAP

Side #2

- NOW IS THE HOUR 2:35
 (Kaihan-Scott-Stewart) Sauthern-Leeds Bastan ASCAP
- 2. ASHES 3:05
- (Skylar-Albane-Pereira) Peer Int. BMI
- BROKEN HEART, DAMAGED PRIDE 2:48 (Rush-Crane) Edward B. Marks BMI
- 4. WHEN THERE'S LOVE 2:16 (Kingsburg-Crane) Edward B. Marks BMI
- HANGIN' OUT IN SOMEONE ELSE'S WORLD 4:09 (Orbach-Calacrai) Peer Int, BMI

Cover photograph by Hazzard Studia, New York, N.Y. Engineers: Tary Brainard and Malcolm Addey Produced by Sherman Ford, Jr. Printing and Album by MacMurray Press, N.Y.



A Night with

HQ 702

DADDY GRACE



G7 181 4



music director, Charles Anderson





Willie Williams, band leader

The newsworthy quality of the Daddy Grace movement in many of America's leading cities has already been well documented by the nation's press. And, similarly, the joyous musical by-product of the typical Daddy Grace meeting-be it in Detroit, Charlotte or New York-needs very little elaboration in print. Hearing it will be all the explanation necessary. However, the facts on how this album came into being is another matter entirely and should be worth the telling.

It began, luckily for all of us, one rather wintry night in the early part of this year when Mike Adrian, a record impressario of many years standing, and Curt Witt, a well known cover designer, set out to shoot a few pictures for an album cover. Their path took them to the photographically verdant neighborhood surrounding Harlem's principal thoroughfare, 125th Street, and precisely at the corner of 8th Avenue and 125th they stopped short like two cartoon characters about to go over the cliff, with brakes screeching. There was the darndest sound of handclapping and rocking. Compelling music was coming from a second floor hall and Mike's professional ear quivered. The two curious and exploratory guys climbed the stairs and came upon an entrance bearing such welcoming signs as "Daddy Grace's Haven"; "All Peoples Man", etc. They were received as friends and stayed. They not only stayed, but enthralled by the wonderfully happy spirit of the evening, came back the next week. And the following week. Soon Mike was telling friends and business acquaintances about the Daddy Grace meetings. And for a solid business man Mike Adrian can be a most convincing salesman! In this case, we believe, the subject more than lived up to the advance notices. So if you find this record an interesting and enjoyable experience you can thank Mike and Curt for unearthing what we believe is one of the most unique 3/4 hours ever recorded.

True, you've probably never heard of any of the people who take part on this record but the music is timeless and the realistic, on-the-spot excitement makes much of today's rock and roll sound thin and commercial in comparison.





Through Wineser and Levine Index (Manager and Manager and Manager

toria Jones Ciurence McMuri supri) Jobete Music (ASCAP)

(Billy Burnette Larry Henley) Bullychick Music - Voyur Alusic - c/o Welk Music Group - House of Gold Music, Inc. (EM)

Columbian Columb

SIDE TWO

YOUNG REALLY GOT A HOLD ON ME (Smakey Robinso) Jobele Music (ASCAP) WASSIED 1931

MAN 1. SCHEMOW SOLDE SUGAR FROM (CI)
(Chips Momon Bobby Entmons)
(Subychick Mosoc - Vogar Mosic - c/o West Music

Group (BRI)

(Chipo Montani Bobby Emmora

Balby rick Massic + Vogar Massic + vice Monta

Group (BRI)

(Man VILLE SMASH TILLE

(Khan Montani Bobby Emmora)

p (LMI)
SHIVITALES SHIASIS (TIMES
SK Moman/Robby Emmons/Dan Penn)
schick Music - Vogwe Moste - e'ro Welk Music

PRODUCED BY CHIPS MOMAN

Recorded at MOMAN'S RECORDING STUDIO Engineer: JEFF WEST & CHIPS MOMAN Woodland Sound Studios (Nashettle) Strings & Horns Arrangement: MIKE LEECH

Background Vocats: TONI WINE, LISA SILVER. Female Lead: TONI WINE (on "You've Really Got A Hold On Me" & "Wasted Time"?

Musicians: REGGIE YOUNG (Guitar)

EDDY ANDERSON (Drums) SIMON CARTER (Buss) JOHNNY CHRISTOPHER (Guitar)

TOMMY COOBILL (Bass) BOBBY EMMONS (Keyboards) JON MARETT (Saxophone Solos, Synthesizer) BILLY EARL McCLELLAND (Guitar)

GARY TALLY (Guitar) BOBBY WOOD (Piano)

Art Direction & Design: MIKE McCARTY Photography: TOM HILL Stylist: BETH TARATOOT Knt Frimily Public Relations: DOC FIELD (404) 252-6600

Personnl Management: OLD MAN PRODUCTIONS PAUL COCHRAN (404) 999-5691



THE GREENBRIAR BOYS

RETTER LATE THAN NEVER!

BOB YELLIN, banjo-JOHN HERALD, guitar-FRANK WAKEFIELD, mandolin With guest artist JIM BUCHANAN, fiddle Assisted by RUSS SAVAKUS, bass



PROGRAM -

Herald Buchanan Wakefield

Side One

1. THE TRAIN THAT I RIDE

- Frank Wakefield
- 2. LOVE BUG
- Curtis Wayne Wayne Kemp
- 3. DIFFERENT DRUM (Bob Yellin, lead guitar) Mike Nesmith: arr. Yellin-Buchanan-Herald
- 4. I HEARD THE BLUEBIRDS SING
- Hpd Pharis 5. MORNING TRAIN
- Frank Wakefield
- 6. SHACKLES AND CHAINS Jimmy Davis
- 7. CHICKEN

- Side Two
- 1. ALLIGATOR MAN (Wakefield, rhythm guitar; Yellin, harmonica) Floyd Chance
- 2. RUSSIAN AROUND (John Herald, lead guitar)
- 3. UP TO MY NECK IN HIGH MUDDY WATERS (Bob Yellin, lead guitar)
- Wakefield-Herald-Yellin 4. PRISONER'S SONG
- Guy Massey 5. HONKY TONK GIRL
- 6. LITTLE BIRDIE

Adpt. & arr., Yellin-Herald-Wakefield Richard Romott, bass, replaces Russ Savakus on Love Bug, Prisoner's Song & Little Birdie

VANGUARD RECORDINGS FOR THE CONNOISSEUR !



VRS-9233 (mone)

VSD-79233 (steren)

City-country. Country-city. The differences aren't as great as they used to be. Country girls wear mod dresses and city boys wear cowboy boots, city girls sing old timey ballads and country boys sing rock and roll. The music on this new Greenbriar Boys album used to be called "country" music, bluegrass style, but these days it's music for everybody. Country ragtime, with its infectious beat, goes into it, there's a serious touch from some new love ballads, some moments of high hilarity come in andjust to round out the picture of the Greenbriar Boys' many sided talents-there's some fancy instrumental picking to show off their banjo-fiddle-guitar-mandolin virtuosity.

It doesn't matter where the musicians are from these days either. Part of the Greenbriars, Bob Yellin and Johnny Herald, are city boys, the newest member, Frank Wakefield, comes from way up-country with his mandolin and fiddle and his singing. Together they just make their own music. City-country-the name doesn't matter, just the happy, exuberant sound of the music that they make together-

The Greenbriar Boys on Vanguard Records

THE GREENBRIAR BOYS

We Shall Not Be Moved, Little Birdie, Nine Pound Hammer, We Need a Whole Lot More of Jesus, Girl on the Greenbrier Shore, Life is Like a Mountain Railway, Down the Road, Rosse's Gone Again, Rambling Round, Coot from Tennessee, Florida Blues, Amelia Earhart's Last Flight, Other Side of Jordan, Stay All Night

"The most brilliant of the city Bluegrass players."

the results are wonderful . . . Highly recommended."

New York Times "Tangily authentic, both in the singing and the virtuoso playing." HIFI Stereo Review

RAGGED BUT RIGHT

Sleepy-Eyed John, Ragged But Right, McKinley, Levee Breaking Blues, Roll On John, Take a Whiff On Me, A Minor Breakdown, Let Me Fall, The Blues My Naughty Sweetie Gives To Me. Yellin Holler, At the End of a Long Lonely Day, How Come You Do Me Like You Do, I Cried Again, Methodist Pie

VRS-9159 (mono) & VSD-79159 (stereo) "Remember how bluegrass used to sound, that is before all the

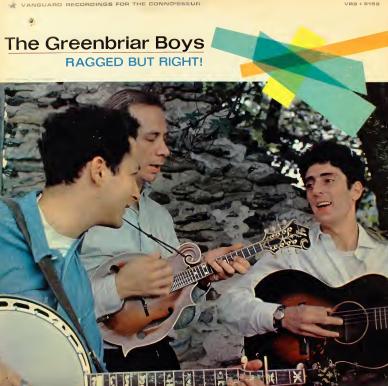
formulas were learned by every boy in Brooklyn, and before Scruggs, Monroe and Flatt sounded old and worn and tired of it all, Listen then to the Greenbriar Boys, Never once have they forgotten the three qualities that made us love country music; enthusiasm, humor and involvement. When they range far afield from classic bluegrass,

Kentucky Folklore

The Vanguard Folk Catalogue

Eric Andersen - The Baby Sitters - Joan Baez - Leon Bibb - Sandy Bull - Liam Clancy - Shoshana Damari - Erik Darling - Netania Davrath - Alfred Deller - The Dubliners - Jack Elliott - Mimi and Richard Farina - The Greenbriar Boys - John Hammond - Hamza El Din - Roland Hayes - Cisco Houston - Mississippi John Hurt - Skip James - Bert Jansch - Ian and Sylvia - Lisa Kindred - Jim Kweskin and the Jug Band - Julius Lester - Ewan MacColl - Manitas de Plata -Germaine Montero - Charley Musselwhite's South Side Band - Phil Ochs - Ddetta - Jan Peerce - Almeda Riddle - Paul Robeson - Judy Roderick - The Rooftop Singers - Buffy Sainte-Marie - Martha Schlamme - Mike Seeger - The Siegel-Schwall Band - Patrick Sky -Jackie Washington - Doc Watson - Junior Wells - Hedy West - Official Recordings of the Newport Folk Festivals

This recording was made with a multi-channel complex of microphones, taps creaters and amplifiers of the most advanced dealers to produce masters which This recoding was made with a multi-channel complex of metrophones, uper recovers and multipliers of the most advanced seques to prosider assesses which means the most advanced sequestic control of the most advanced sequestic proposed means and sequestic control of the most advanced sequestic proposed with not monopologic or deterophone, criticing and in transport of sexual is first with not monopologic or deterophone, criticing and in transport of sexual is VANGUARD STEELED ATT recording plainly from my streets phone control, and when reproduced mooth as offered my street of the sexual proposed and when reproduced mooth as offered my street of the sexual subject of an interferedule phenomena the allower and the interpretaments.



RAGGED BUT **RIGHT!** The Greenbrian Boys

JOHN HERALD **BOB YELLIN**

assisted by Eric Weissberg, bass

- 1. Sleepy-Eyed John 2. Ragged But Right
- 1. Let Me Fall 2. The Blues My Naughty
- Sweetie Gres To Me 3. McKinley* 3. Yellin Holler* 4. Levee Breaking Blues*
- 6. Take a Whiff On Me*
- 4. At the End Of a Long, Lonely Day 5 Roll On John 5 How Corne You Do Me Like You
- 7 A Minor Breakdown 6 | | Cried Again 7, Methodist Pie*

"Sandy Block replaces Enc Weissberg on basis

You have in your hands at this moment an exceptionally good P. The Greenbriar Boys represent one of the high-water marks of the current folk music scene; they play bluegrass, they play old-time country and ragtime tunes, and they play them all in their own distinctively entertaining style. Since the issuance of their first LP, which served to establish the group as a topflight folk attraction. The Greenbrian Boys have played at folk festivals and on television shows throughout the country, leaving in their wake a host of new friends and admirers, who have had the chance to hear a musically accomplished group play good music in an unassuming yet greatly rewarding fashion. They've been so busy that it took a little doing to get the boys back into a recording studio, but the results have more than justified the delay; many of the tunes they've been playing on their personal appearances have been included in this LP, and we feel that this is their finest recorded performance to date.

The Greenbriar Boys consist of John Herald, gurtar; Ralph Rinzler mandolin; and Bob Yellin, banio, Each, in his own way, has contributed to the unique sound of the group. John, possessed of a clear, molodic tenor voice, has perfected his flat-picking guitar style. Ralph has added his sturdy mandolin picking and exuberant baritons voice, and Bob tops it all off with his strong Scrupgsstyle banic-picking and yogal contributions to the trio numbers. At a time when most of the veteran country bluegrass bands are beginning to sound a bit tired of it all, listening to The Greenbrian Boys is a particular pleasure; they never let their city origins get in the way of their playing country music of all kinds a lot better, and a lot more meaningfully than it's usually performed these days.

Versatility and a sense of humor are an integral part of the sound of The Greenbriar Boys, but they are by no means tho whole story. Many young white musicians who play Negro music tend to approach it by trying to capture only the exact sound but without any of the spirit of the original: The Greenbriar Boys have an acquaintance with the old music that goes far beyond the currently-fashionable, breadth-w-thout-dopth exposure. They manage to capture the spirit of the music while still playing it their own personal way. Perhaps the casual observer may wonder how a bluegrass band can attack an old jazz tune and make it come out sounding like worthwhile music; The Greenbriar Boys not only do it, but they have such a good time doing it that it is easy to forget the tune ever sounded any other way.

One thing that stands out in these performances is the affection the boys have for the music they are playing. Too often, sell



conscious folk performers, in an effort to establish themselves with modern folk audiences, have ridiculed the people and the traditions that have kept genuine folk music alive. Mandolinist Pinzler devotes a good deal of time and selfless effort to recording neglected folk musicians throughout the nation; Guitarist Herald has spent countless hours playing records and tapes of old country music of many kinds; Banjoist Yellin spends the bulk of his spare time listening discerningly to this music. Thus, even when the group tackles a "period" tune such as "Blues My Naughty Sweetic Gives To Me", it becomes, happily, a goodnatured burlesque of a singing style that, although dated, is great fun to listen to. To have good-natured, warm-hearted fun with a piece of music is a rare talent; The Greenbriar Boys have it, and they use it well.

You'll notice, when you play this album all the way through, that at last a bluegrass group has made an entire LP without ever playing at top speed. Rather than entering the knuckle-busting sweepstakes, and trying to clip a tenth of a second or so off the existing world's record for playing the song in question, the boys have chosen to rely on musicianship and taste. It's good to hear a bluegrass group play only as fast as fits the song they're playing.

ABOUT THE SONGS:

SLEEPY-EYED JOHN is a combination of this tune, as sung by Johnny Horton on a recent recording, with the mandolin tune "Get Up John", which Bill Monroe learned from his uncle as a fiddle tune call "Sleepy John."

RAGGED BUT RIGHT was loarned from an old recording by Riley Puckett. It has also been recorded as a jazz tune by Turk Murphy, and, in a modified country version, by George Jones.

McKINLEY is a variant of "Whitehouse Blues". This is another tune learned from a Riley Puckett recording, in the collection of Gene Earle. The Greenbriar Boys are grateful for having been granted access to Gene's vast collection of old-time records.

LEVEE BREAKING BLUES exists on an old record by Happy Bud Harrison in the Earle collection, and John learned the song from it.

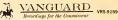
ROLL ON JOHN is a heunting and poignant variant of "Nine Pound Hammer." Ralph learned it from a recording of Palmer Crisp, son of Rufus Crisp; a recording made by Mergot Mayo in 1946 for the Library of Congress. TAKE A WHIFF ON ME is a tune that was often performed by

Woody Guthrie and Cisco Houston, This version goes at least as far back as a recording of the 1920's by The Grant Brothers and Their Munic. It has also been been known as "Tell it to Me" and "Cocaino Blues."

A MINOR BREAKDOWN is an original by Bob Yellin.

STATE OF THE PERSON NAMED IN

LET ME FALL was first heard on an obscure postwar bluegrass recording by Lerry Richardson and Happy Smith. Bob's banjo frating holds true to the original version.



also on stereo, VSD-79159

THE BLUES MY NAUGHTY SWEETIE GIVES TO ME is an old pop tune from the businesse of the Ted Lewis era A more

recent jazz recording by New Orleans clarinetist George Lewis was where John learned it. YELLIN HOLLER is a mythical plen where Bob Yellin composes

banjo tunes and brings them to Ralph and John to learn

AT THE END OF A LONG LONELY DAY was an early postwar recording by the new famous Country and Western sincer. Marty Robbins. HOW COME YOU DO ME LIKE YOU DO is yet another old

tune that John learned from a recording by Riley Puckett, Riley was an accomplished guitarist and singer, and John does him justice in this recording. I CRIED AGAIN is another postwar tune, originally recorded by

Jim Eanes, and here recorded for the first time as a trio number. METHODIST PIE is an old old song, learned by Ralph at a ...ve show put on by Grandpa Jones. Bradley Kincald recorded the

song more than thirty years ago. -Bill Version

The Greenbriar Boys

The Greenbrian Boys are John Herald, guitar and lead voice: Bob Yellin, 5-string banjo and tenor voice; and Ralph Rincler. mandolin and baritone voice. Originating in the "urban" folksono movement, the group scored a notable success on the home ground of blue-grass music, winning the Old-time Band Competition at the Fiddler's Convention in Union Grove, North Carolina in 1960. At Union Grove that same year, and also the following year, Bob Yellin won the banjo contest, Ralph Ringler studied at Swarthmore College. He has served as accompaniat on quitar banjo and mandolin for many leading folksingers, and was highly praised for his work on the board of directors of the enormously successful Newport Folk Festival of 1964, Bob Yellin comes from a family of professional musicians, attended C.C.N.Y., and came to blue grass six years ago from a classical musical background. John Herald attended the University of Wisconsin, got acquainted with blue grass music in Washington Square in 1955, and has been singing and playing the guitar since then.

Also on Vanguard Records Wo Shall Not Be Moved, Little Birdre, Nine Pound Hammer, We Need a Whole

John Herald has a great toron sugar and Bob Yollis has an inventive banyo style of his own " New York Times "A perticularly stimulating session of Bluograss tangity authorize both in

NEW FOLKS

EW FOLKS
The Greenbritz Boys sing "Kelly Clyre", "I'm Coming Back But I Con'l Know
When", "Way Open in the County", "Stewball and Rawhole also prosent This is a VANGUARD QUALITY CONTROL recording, employing especially

dougod logo rocedes merephenos and amplifers to produce masters which ambedy a frequency response covering the artise stage of hyran heaving an embraring the Mill garvat of social manufactures of the RIAA cure. Although PRINTED IN U.S.



MARLBORO MUSIC FESTIVAL, RUDOLF SERKIN, DIRECTOR

MENDELSSOHN: OCTET IN E-FLAT MAJOR, Op. 20

Scherzo: Allegro leggierissumo (4.25)/ Presto (6.00) Jaime Laredo, Alexander Schneider, Arnold Steinhardt. John Dalley, Violin / Michael Tree, Samuel Rhodes, Viola / Leslie Parnas, David Sover, Cello

MOZART: CONCERTONE IN C MAJOR FOR TWO VIOLINS AND ORCHESTRA, K. 190

Allegro spiritoso (# 10) / Andantino grazioso (12 05) / Tempo di menuetto. Vivace (6 20) Jaime Laredo, Michael Tree, Violin/Leonard Arner, Oboe/ David Soyer, Cello Alexander Schneider conducting the Marlboro Festival Orchestra

Mozart was one of the finest keyboard artists of his time, excelling as a pianist, harpsichordist and organist. But it is usually not remembered that he was equally accomplished as a violinist although he had a pronounced reluctance about performing publicly on the violin. His father, Leopold, noting the popular demand for violinists, touched on the subject in some of his letters to his son. "You have no idea of how well you play," he once wrote. "If you would only do yourself justice and play with boldness, spirit and fire, you would be the greatest violinist in Europe." At another time, he chided: "I suppose that the violin still hangs on its nail on your wall-un-

Mozart's first major work for the violin was written in 1774 when he was eighteen years old. It is a composition for two solo violins-the Concertone in C. K.190, and Mozart is known always to have held this work in high

The title "Concertone" appears on the original manuscript in the handwriting of Leopold Mozart. The term is of Baroque origin and means, literally, "big concerto," its form being close to the sinfonia concertante, which achieved great popularity in Europe, especially in Paris, in the 1770's. The symphonic concertante, to give it its French title, was an offshoot of the Baroque concerto grosso and has been credited as a development of the Mannheim school of symphonists. Its style is light and gracious, as opposed to the more dignified and massive concerto grosso.

Mozart's Concertone was written in 1774, just before the fad for the symphonic concertante reached its peak in Paris between the years 1775 and 1780. Leonold Mozart, aware of the popularity of this new form, attempted to capitalize on his son's Concertone, "Could you not," he inquired in a letter of December 11, 1777, "have performed in Mannheim your Haffner music, your Concertone, or one of your Lodron serenades?...I trust that before your departure [for Paris] you got Herr Wendling [noted flutist and composer] to give you a few letters of introduction."

From Mannheim came the reply: "I played through my Concertone to Herr Wendling on the clavier. He remarked that it was just the thing for Paris. When I play it to Baron Bagge [who conducted a famous salon is Paris] he's quite beside himself. Adieu."

The Concertone's first movement, Allegro spiritoso, is

elegant and lordly, in the favored French style of the period, and is capped by an exquisite cadenza for violins with oboe. The work's most elaborate moments occur in the long-lined, sensuous Andantino grazioso. The finale (Tempo di menuetto: Vivace) is in the manner of a minuet and sparkles with typical Mozart vivacity and wit. In it, the cello and solo violins collaborate in another extravagant cadenza

Felix Mendelssohn once wrote: "I hardly know how I got into music. I always seem to have been in it." His mother was his first piano teacher, and later, in Paris, Mme Marie Bigot, a minor concert planist of the day, took over his musical instruction. Mme Bigot was credited by Mendelssohn for sparking in him an enthusiasm for the music of Mozart, "the first real music I grew to love sincerely."

The young Mendelssohn showed such a remarkable pianistic talent that when he was nine years old his father sponsored him in a public concert, an event which attracted much attention to the child. Soon after, the family instituted regular weekly Sunday morning concerts in their Berlin home. Many works featured in these Sunday programs were composed by Mendelssohn and ranged from simple solo pieces through elaborate small orchestral works to operettas. Then, in his thirteenth year, Felix began to write music that rose above the level of mere precocity, and reports of "the new Mozart" began to spread throughout Germany.

Mendelssohn's Octot for Strings in E-Flat, Op. 20, was completed in 1825, when he was sixteen, and remains not only one of his greatest works but an enduring contribution to the chamber music literature. It is a combination of two normal string quartets which, at times, are used for antiphonal interplay but which often join as one voice to produce a larger-than-usual chamber music sound. In his prefatory note to the manuscript, Mendelssohn stipulated, "This octet must be played by all the instruments in symphonic orchestra style.

The first movement, Allegro moderato ma con fuoco, is structured in the grand manner, exhilarating in pace, brilliant in total effect. Echoes of Mozart can be heard in the lovely Andante which follows. The ensuing Scherzo remains one of Mendelssohn's most memorable creations The finale is ambitious in scope, vivacious in spirit. The composer himself remarked, toward the end of his life. that the work was "my favorite of all my compositions..." and added. "I had a most wonderful time in the writing

Native by Edward Cole

This recording continues Columbia Records' widely-acclaimed series of Music From Marlboro, capturing the unique spirit and excitement, the joy of making music that have earned for Rudolf Serkin's summer Marlboro Music Festival the reputation as one of the world's leading music centers.

Founded in 1950 as a chamber music workshop for professional musicians, the Marlboro Festival has attracted outstanding concert and chamber music artists who have come to Vermont at their own expense to exchange musical ideas and to play chamber music. Away from the routine pressures of professional activity, they are free to explore the vast literature combining piano, strings, woodwinds, brass and voice, with concern only for the music itself. Weekend Festival concerts have been described by Time magazine as "the most exciting chamber music in the U.S."

Additional albums of Music From Marlboro you will enjoy:

J. S. Bach - Concerto No. 1 in D Minor for Three Pianos and String Orchestra, BWV 1003, Concerto No. 2 in C Major for Three Pianos and String Orchestra, BWV

10e4; Mozart: Concerto No 10 in E-Flat Major for Two Planos and Orchestra, K. 365... ML 6247 MS 6847* Beethoven: Concerto in C Major for Piano, Violin, Cello and Orchestra, Op 50 ("Triple") ... ML 5004/MS 0504*

Schoenberg Verklärte Nacht (Transfigured Night), Op. 4: Fauré: La Bonne Chanson, Op. ol . MI 5644/MS 6244*

Brahms, Trio in E-Flat Major for Piano, Violin and Horn, Op 40: Schubert: Auf dem Strom, Op. 119. Brahms: Liebeslieder Walzer; Schubert: The Shepherd on

the Rock, Op 129 . . . ML 5030/MS 0230* Beethoven: Octet in E-Flat Major, Op. 103; Dvořák; Serenade in D Minor, Op. 44 ... ML 5426/MS 6116*

J. S. Bach: The Six Brandenburg Concertos ... M2L 331/M2S 731*









SIDE A

1. No Fear . Bounty Killer Writer P Gaynor

2. Scream Girl Child . Sizzla Writer: M. Collins

3. Bun Him A Gi Yuh • Elephant Man Writier: D. Bryan

4. Bed Room Bully • Ward 21

Writer: A. Grav

5. Lick Dem Head • Spragga Benz Writer: C. Grant

SIDE B

1. Big Man • Vybz Cartel Writer: A. Palmer

2. I've Been Waiting . Anthony Cruz Writer: Adapted

3. Nah Go Nice • Wayne Wonder Writer: V.W. Charles

4. If A War . Assasin Writer: J. Campbell

5. Batta Ears . Cobra Writer: E. Brown

SIDE C

Writer K Blair

2. Blessings In Disquise . Lady Saw

3. Girl You Know . Daville

4. Lyrics • Galaxy P

Writer: P Jackson

Writer: S. Wrav

1. Now Now • David King & Rasta Youth

4. Si Dem • African Writer: D. Flower

1. Up And Down . Anthony B

Writer M Hall

Writer O Thomas

5. Yes • Frisco Kid

SIDE D

Writers: D. King / R. Algebra

2. Yuh Can Wuk • Kiprich Writer: M. Plunkett

3. Good Looking • Daddy English & Zumjay Writers: D. Cox / R. Stephens

5. Burn • Bascom X Writer: R. Suddley

Produced By: Christopher "CJ" James

Jammy James & Paul "Tectimus" Edmund

Recording Engineers: Trevor "Baby G" James Jnr. Patrick Howell Christopher "CJ" James Ronaldo "Rum Blood" Evans Andre "Suku" Gray

Mixing Engineer: Andre "Suku" Gray

Recorded & Mixed At: King Jammys Recording Studio Jamaica W.I.

Mastered & Edited By: Joel Chin and Paul Shields at VP Mastering

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Art Direction & Design: Ronnie Davidson

annelli obrien s.





















let it be a dance

STEREO 7M-40642-1 RPC

STEREO

SIDE ONE

- 1. Rainbows End 5. Sunflowers
 - 2. Hummingbird 3 And the War Goes On 4. Pinkey Rang the Bell

SIDE TWO

- 1 Homesick Snail
- 2 My Dinner Song 3 Telephone Booth
- 4. Words are Just Words 5 Medicine Hat 6. Let It Be a Dance



(P) 1972 by the Unitarian Universalist Association, Recorded at the Unitarian Universalist Church of Andover, Massachusetts by Ric Masten on September 29, 1972. Words and music by Ric Masten, Cover photograph and audio engineering by Robert Brodsky. Album notes by Richard M. Woodman. Cover printing by Ann Najarian.

Reproduced by Rik Tinory Productions



Rie is back!

For more than five years, across this continental community of Unitarian Universalists (and their kindred spirits in churches, schools and campuses) annual events have been reinacted.

Ric Masten, our troubadour minister with notebook packed in a leather sack and guitar in its black case, comes stage hopping into town,

As a religious community, we are shy on festival events. We blush at Easter and hold "spring things". We do notice Christmas. But then, how can you avoid it with songs dreaming it white and stores urging it green? Other events are sparse, so we invent.

Ric is such an invention. The date is set weeks ahead, and each year a transportation-hospitality convoy is organized. "Pass the Ric" - let him sing for his supper and share a poem for the ride. Fetching and hospitality are just incidental logistics to the visit. It's an event. Set the hour and invite your friends. But what do you tell them?

"Come hear a folk-singer and his guitar"? Nonsense. He more strums than plays ----- and sings?

True he finds the notes and shares them, but

Do you say: "Come hear a poet tell his poems"? You could . . . but that sounds plastic, brittle, almost too aesthetic in its purity.

Rather say: "I have a friend who stores up rich slices of his life in a notebook."

"I have a friend who will serve up portions of himself gar-Say: nished with song and set in rhyme (sometimes) when he finds company."

"I have a friend who fractures the pompous rhetoric of Sav: liberal pretensions and serves healing insight for the pain."

"I have a friend of whom we've made an event - a friend who will take time to fill the space of distances between us with an electricity of shared meanings."

"Ric is coming back. This time, Let It Be a Dance

-Dick Woodman We do!"

AFTER THE SUNSET AGAIN

(some observations of an interlude)

Fifty cents 5275-29 (third printing)

BIG SUR POET

SONGWRITER

ASTEN

PHILOSOPHER

kites are one thing but i have noticed the birds have no strings and whether it is true or not doesn't matter but i have looked upon you as a wounded sparrow to be lifted and cupped in my hand careful not to touch your broken wing

and there were times you pecked me viciously over things i could not fathom but then god knows what a sorry sight i made bending over you in such concerned pity

so i left the cage open hoping you'd be off

and suddenly
it comes to my attention
how the front door
has been
carefully left ajar:
i notice this
as the morning sun
is powring
across the floor
and
if either of us
should fly
without a song
it will all
have been for nothing

Billie's Song

have i told you your smile it comes without warning brings pictures of kitchen and honey and morning and sunshine and yellow canary birds sing but words are just words your smile now that's the real thing

and the sound of your laugh is like running together like wind in the shingles and october weather and pushing the children up high on a swing but words are just words your laugh that's the real thing

have i told you i love you well how could i say it with couplets and verses i'd never convey it tho words may be pretty as beads on a string words are just words will you settle for the real thing

(words and music Mastensville Music Pub. BMI)

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THE BELLS OF





The United States "Air Force Academy

COLORADO

played on the



ESENTED TO THE ACADEMY BY LEYDEN-CHILES-WICKERSHAM POST NO. 1 THE AMERICAN LEGION - DENVER, COLORADO



















The United States Air Force Academy

BELLS OF



Played by John Klein on the "CARILLON AMERICANA" BELLS INSTRUMENT







- The U.S. Air Force Song. CRAWFORD
 Anchors Aweigh......ZIMMMERMAN
- 4. The Marine's Hymn......
 5. The Caissons Go Rolling





1. My Buddy
2. Heart of My HeartRYAN
3. Roses of Picardy
4. Comin' In on a Wing and a Prayer
5. TreesKILMER-RASBACH
6. Now Is the Hour



John Klein at the cousole of the "Carillon Americana"

Timos out the joint efforts of outgoing Commander Jimes McConnary, and incoming Commander W. J. Chisholm, as an expression of pride on the part of the City of Denver, and a deep sense of devotion to the thousands of war dead, a Schulmerich "Carillon Americana" Bells instrument was presented to the United States Air Force Academy by the Leyden-Chiles Wickersham Proceedings of the Control of the

The "Carillon Americana" consists of a total of 183 bells, including 61 Flemish-tuned Bells, 61 Harp Bells, and 61 Celesta Bells. The Carillon is playable from its own three manual console, as well as automatically

through the use of the "Auto-Ibell" Roll Player, which is completed under clock control, permitting the playing of desired selections at any time without the services of a musician. Schulmerich Carillons, Inc. of Selterville, Penna, have developed the condense of the careful displayers of the condense of the careful duplicates the tones of huge care bels, and far exceeds the tuning accuracy of cast bells, as well as encompassing a variety of new tone colors.

The United States Air Force Academy, originally based at Lowry Air Force Base in Denver, Colorado, and later moved to its present location near Colorado Springs, Colorado, is an institution whose mission is to train and motivate young men for careers as Air Force officers. In more detail, the mission is to provide instruction, experience and motivation to each cadet so that he will graduate with the knowledge, character and qualities of leadership essential to his progressive development as a career officer in the United States Air Force. The Academy is actually located 10 miles north of Colorado Springs in a picturesque setting at the foothills of the Rampart Range of the Rocky Mountains. The Academy site embraces 2 17 900 acre tract of mesas and valleys extending from the rugged Ramparts. Established hy Congressional Legislation in 1954, the Academy moved to its present location in 1958. The contemporary buildings are made of steel, aluminum, glass, granite, and white marble, and provide a magnificent setting which blends with the mission of the institution.





C'est Ma Vie (4:06)



(Jurame)
M. Grever—P. Carrel—M. Jourdan
ED. GREVER INTL Elle (3:27) (Morrinas) R. Ferro—J. Iglesias—R. Arcusa—J. Mercury SUNNY POPSONGS/APRIL MUSIC Je Chante (3:58) (Por Ella) M. de la Calva—J. Iglesias—R. Arcuse—J. Mercury SUNNY POPSONGS/APRIL MUSIC Une Nuit de Carnaval* (2:50) (Paloma Blanca) N. Norton—J. Mercury—M. Jourdan FERMATA (ARGENTINE) Ma Chance et Ma Chanson* (4:20) (La Nave del Olvido) D. Ramos-M. Salsse INTERSONG Quand Tu N'es Plus La (3:31) (Caminito) Filiberto-P. Carrel-M. Jourdan J. GARZON Sentimental (3:55) (Un Sentimental)

J. Iglesias—R. Ferro—R. Arcusa—C. Lemesle SUNNY POPSONGS/APRIL MUSIC Il Faut Toujours un Perdant* (5:00) G. Belfiore-M. Balducci-J. Iglesias-R. Arcusa SUNNY POPSONGS/APRIL MUSIC Jolie (3:05) (Pajaro Chogui) Pitagus—J. Mercury—M. Jourdan E.M.B.A. (ARGENTINE) J'ai Besoin d'un Peu d'Amour* (2:58) (Por un Poco de tu Amor) Gémez-Harmond--d. Mercury APRIL MUSIC

Production: Ramon Arcusa Arrangements: Rafael Ferro ou (*)Ramon Arcusa Réalisation Artistique: Pierre Carrel Photos: Peter Cunningham Conception graphique: Ruiz & Carlier.

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S PESMOM I IGROM Recognition of the Sugestaviju



A strana

- 1 BISERKA KOLO SAVA JEREMIĆ i ansambi Radojke i Tineta Živkovića
- 2. BEREM GROŽĐE BIRAM TAMNJANIKU ZORICA BRUNCLIK i ansambl
- Tihomira Paunovića 2 NIZ POLIFIDII BARO SEIMENI SAFET ISOVIĆ i ansambl
- Jovice Petkovića 4. DA SI ZDRAVO MOJ GOLUBE BIJELI BRANKA ŠĆEPANOVIĆ i Narodni
- orkestar RTB 5. TI SI LIPA MOJA MARE
- (obrada Jakov Gotovec) Klana TROGIR" 6 SUAL MI SONČECE
- Ansambel OTTAVIA BRAJKA

- 1. 'AJD' D' IDEMO RADO MIROSI AV II IĆ i ansambi Radojke i Tineta Živkovića
- 2 ČETIR RIRE I KARAŠ (ar.S. Vukosavliev) Grupa "ŠUMADIJA" i narodni orkestar
- Branka Balohrka 3. SUDBO MOJA SUDBINO 3.30 VASKA ILIEVA i narodni orkestar
- 4. PJESE NGA VALIJA E RUGOVES (obrada Severin Kaitazi) Ansambl "SHOTA"

Galevski-Nančevski

5. STARA ĐURĐEVKA 1,50 BOŽIDAR VEKIĆ, okarina i sekstet

Produkcija gramotonskih ploća Redin televizija Beogred, Makedonska 21 Recenzent Milan Dordavić

Glavni uradnik Dragiše Patković Likovne oprema Aleksender Aleksić

Jug 35k venski muzički folklor je veoma bonat i razpovistan. Obubyata sve oblike parodogo pavanja kao i svironja na različitim instrumentima: Svaka jugoslovenska republike i pokrajina ima svoj specifičan muzički folklor, a i pojedine oblasti

(regioni) imale da u obiliu sa svojim koloritom. Kad se čuju vesele slovenačka pasma, neobično lepi međumurski napevi, arhajčni istarski muzički folklor i tople dalmatinske melodije, zagosne bosanske pesme, izvorne srpske jora, apske crnogorske pesme i suptilni makedonski ritmovi, osetiće se da je jugoslovenski muzički folklor neobično bogat, upravo raskošan u svojoj raznovrs-

THROUGH YUGOSLAVIA IN SONG AND DANCE

Yugoslavia's musical folklore is exceptionally rich and varied. It encompasses all forms of folk singing, and playing on a wide range of instruments. Each Yugoslav Republic and Province has its own specific music folklore, while some regions within them also stand out in the wealth of

When one hears the gay Slovenian songs, the unusually appealing melodies of Medilmurie. the archaic music of Istrian folklora and the warm songs of Dalmatia, the enchanting melodies of Bosnia, the original dancas of Serbia, the aplc songs of Montenegro and subtle rhythms of Macedonia, one will realize that Yugoslav musical folklore is unusually rich, varitably luxuriant in its range and variety.

С песней и длясной по Югослаеин

Музынальный фольнлор Югослаени очень богат и разиообразен. Он енпючает есе жанры народного пення и плясин, наи и игры на различных инструментех. Наждея югослеесная республине или ирей имеют свой слецифический музыкальный фольклор, е е отдельных областях он очень богат по сесему ноло-

Когда слушеете еесепые словенсние лесии, очень праснеые меджумурские напееы, старый истрийский музыкальный фольнлор и

теплые дапматинские мелодии, протяжные и чуестевниые боснийсние песии, оригинальные сербские прясии, зрические черногорсине лесни и питмические македонские меполни то почуествуете, что югосплесний музымальный фольмпор меобымиреемир бообразии.

Mit Lied und Tanz durch Jugoslawien

Die jungslewische Musikfolklore ist sehr reich und mannigfaltig. Sie umfasst alle Formen des Volksgesangs und des Spielens auf verschiedenen Instrumenten. Alle jugoslawischen Raaubliken und Provinzen und die einzelnen Regionen haben ihre spezifische Musikfolklore.

Wenn man die haiteren slovenischan Lieder die ausserordentlich schönen Weisen des Mediumurie, die altertümliche istrische Musikfolklore und die gefühlsvollen dalmatinischen Melodien. die bazaubernden bosnischen Lieder, die origigalen serhischen Tänze, die enischen montenegrinischen Lieder und die subtilen mazedonischen reich, geradezu prachtvoll die jugoslawische Musikfolklore in ihrar Mannigfaltigkait ist.

CHANTS ET DANSES DE YOUGOSLAVIE

Yougoslavie. On y trouve toutes les formes de chant populaire et les facons les plus variées de iouer d'instruments tout aussi variés. Chacune des républiques et provinces yougoslaves possède un folklore musical qui lui est propre et méma certaines régions détendue modeste ont un folklore musical spécifique, d'un très riche coloris.

sa du folklore musical yougoslave, vériteblament chansons pleinas de gaité de la Slovénie, las chants étrangement basux de la région de Mediumurie, le folklore musical archaigue de l'Istrie, les chaudes mélodies de le Dolmatie, les enivrantes chansons de la Bosnie, les danses originales de la Serbie, les chants élégiaques du Monténégro et les rythmes subtils de la Macédoine.



CUT*! Out Takes from Hollywood's Greatest Musicals

*cut (kut) uni-take (oui' tak') n. In sound recordings and motion pictures. Something taken out, esp. deleted in the editing process.

SIDE ONE:

- The Band Wagon (MGM-1953) Sweet Music To Worry The Wolf
- Away (Schwartz-Dietz) (4:31) Take Mc Out To The Ball Game (MGM.1947) Bows And Girls Like You And Me (Rodgers-Hammerstein) (3:25)
- Take Me Out To The Ball Game (MGM-1947) Baby Doll (Warren-Mercer)
- 4. BING CROSBY and Rhythm On The Range (Paramount-1936) The House Jack Built For Iill (Robin-Hollander) (3:46)
- An American In Paris (MGM-1951) I Gotta Crush On You
- (Gershwin/Gershwin) (2:45) Words and Music (MGM-1948) Ir Never Entered My Mind (Rodgers-Hart) (1:56)
- Till The Clouds Roll By (MGM-1946) Bill (Kern-Wodehouse-
- Hammerstein) (1:25) 8 KATHRYN OR AVSON and

Finale: Till The Clouds Roll By (MGM-1946) I've Told Ev'ry Little Star .. The Song Is You (Kern-Hammersrein) (4:45)

SIDE TWO:

- MICKEY ROONEY, and Girl Crazy (MGM-1943) Bronco Busters (Gershwin-Gershwin) (2:20)
- Annie Get Your Gun (MGM-1948) Let's Go West Again (Berlin)
- Batter Super (MGM-1940) The Call Of Life (Coward)
- (3:45) Summer Holiday (MGM-1948) Wish I Had A Braver Heart (Warren-Blane) (4:49)
- Summer Holiday (MGM-1948) Spring Isn't Everything (Warren-Blane) (2:18)
- Finale: Presenting Lily Mars (MGM-1943) Where There's Music, [St. Louis Blues, It's A Long Way To Tipperary, In The Shade Of The Old Apple Tree, Don't Sit Under The Apple Tree!", It's Three O'Clock In The Morning, Broadway Rhythm. (10:48) (Arranger: Roger Edens) Note. Those songs in brackets cut from



(far right) during the pre-production on his bio-picture. Till The Clouds Roll By. (From left): Kan



on the exterior set of Summer Holiday



Mickey Roomey during the

filming of Girl Crazy.

SBL 12586 Side One: Judy Garland and Tony Martin "We Must Have Music Zierfeld Girl. Judy Garland "Easy to Love" Life Begins For Andy Hards, Alice Faye "Think Twice" Sally, Irene, and Mary, Ann Sothern "Salome" Panama Hattie, Betty Grable "I'll Be Marching To a Love Song" Footlight Serenade, June Hayoc "I Gotta Haye You" Hella, Frisco, Hella, June Allyson and Pat Marshall "An Easier Way" Good News, Berry Garrett, "Way Out West" Words and Music Nanette Fabray and Fred Astaire "Gotta Bran' New Suit" The Band Wagon, Fred Astaire and Cvd Charisse (dance) "You Are Everything" The Band Wagon.

Side Two: Judy Garland "Mr Monotony" Easter Parade, Judy Garland "D'Ye Love Me?" Till The Clouds Roll By, Judy Garland and Ray Bolger "Hayride" The Harvey Girls, Judy Garland and John Hodiak "My Intuition" The Harvey Girls, Judy Garland "March of the Dongies" The Harvey Girls, Judy Garland "Voodoo" The Pirate, Judy Garland "I'll Plant My Own Tree" Valley Of The Dolls. Judy Holliday "Is It A Crime?" Bells Are Ringing, Jack Nicholson "Who Is There Among Us Who Knows?" On A Clear Day You Can See Forever. Debbie Reynolds "You Are My Lucky Star" Singin' In The Rain.

This master was constructed from used playback acetate discs. New rapes, lacquers and metal stampers were struck utsleang the most sophisticated transfer techniques. Some shight drop outs and distortion, due to the acc of the material will be evident, but it was considered preferable to you those through, rather than attenuate the high frequencies to an extreme degree

Original Studio Archive Recordings Never Before Released!



teele

"Let's all pull together"

The Seattle Public School District has gone on public record. And that record has become music to the ears of all who support public education and the private sector pulling together.

The idea was simple enough: record a country music olbum featuring Scottle's "Singing Superintendent" of Schools, Dr. Don Steele, and self the records—with all proceeds going to the Scattle Schools Scholarship Fund for eachermically deserving Scattle graduates who need financial assistance.

Simplicity waned, however, as hard realities surfaced, How could the Seattle Schools raise money to pay for the production of such an album? Where could it be recorded and by whom? The 11-member Board of Trustees for the Seattle Schools Scholarship Fund kept the faith. They believed. The first my of light came when a few visionary Seattle businesses donated enough money to begin the project.

of light came when a few visionary Scattle businesses donated enough money to begin the project. The rest of the answers came from Nashville, Tennessee: Thanks to the sensitivity and unseffish efforts of sengentiers/producers Dennis Knutson and Jerry Taylor, Tammy Wynette Enterprises and George Riches, a temp-neth product was crested—a la fraction of the normal cost.

Writers Dennis Knutson and Jerry Taylor composed all the material during an "inspired" 12-hour period. Their collaboration produced a thematic album which tells the story of a fictitious Scattle boy during his maturing from adolescence to manhood and the struggle by thim and his family to provide a college education.

Add to that a stunning performance by the First Lady of Country Music, Tammy Wynette, and the result is a shimmering example of what happens when people pull together toward a common goal.

happens when people pull together toward a common goal.

"LET'S ALL PUILL TOGETHER" is now a matter of public record in Seattle. And that record speaks for itself. Give it a listen.

See if it isn't music to your cars.



© 1983 Deces Technic

Don Steele and Tammy Wynette
at a recording session in Nashville

Side One Let's All Pull Together Dream Away

The Next Generation
Gonna Be Somebody Someday
Side Two

Poor Man's Prayer There's A Brighter Day A Comin' Hourglass Of Youth Where Does He Go From Here Let's All Pull Together

Produced By

Jerry Taylor and Dennis Knutson for Jerry Taylor Productions, Nashville, Tennessee

Executive Producer: Jerry Taylor Associate Producer: Dennis Knutson Additional Production: George Richey for production assistance and electric piano on "DREAM AWAY."

Musicians

Bass and session leader, Bob Moore Keyboards, Ron Miller Steel guitar and dobro, Sonny Garrish Electric guitar, Gregg Galbraith Acoustic guitar, Don Roth Drums, Mark Morris Percussion, Mark Morris Thanks to Billy Raye for harmonica assistance

Background Vocals

The Joyce Hawthorne Singers: Joyce Howthorne, Lindo Taggart, Ned Wimmer, Thonks to Linda Jumo, Jerry Toylor, Chet and Agnes Barnes, and Jan Chorlton for background vocal assistance Guest Vocals

Ira Allen "There's A Brighter Day A Comin" Tammy Wynette "Dream Away"... courtesy of EPIC/CBS Records

trings

Connie McCollister, The "A" Strings

String Arrangements: Michael Stanton

Engineer Billy Sherrill

Mixed By Billy Sherrill and Jerry Taylor

Recorded At
The Sound Emporium,

Nashville, Tennessee (August 1983)

Artistic Support

Washington

Album Pressing Precision Record Pressing, Nashvilla, Tennessee Backet Printing: CRT (Custom Records and Tapes), Nashvilla, Tennessee Jacket Printing: CRT (Custom Records Group, Seattle, Washington, 6 1983)
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Lilligraphy ph. 1983
Labour Cover Phil Parker, Seattle, Washington, 6 1983

1983 belows Mather's Mone: Inc. and Espadeo Name advanced Nat a Marc Corporation Procedure: NA - All English Reserved Very Special Thanks To

Tammy Wynette Enterprises, Sylvia's Mother's Music, Inc., Merit Music Corp., The Sound Emportum, Nashville Federation of Musicians Local 257, Janet Duvidson, Kathy Gangwisch, Stan Moress, Gary Hickman, Jern Botonily, Phil Parker, the Board of Trustees for the Seattle Schools Statile Project Stering Committee and George Richey for direction and expertise.

Local Promotional Support

KING-TV5, KIRO-TV7, KOMO-TV4, KMPS-AM/FM, The Post Intelligencer, and The Scattle Times (as well as all the others who have joined in after this printing).

T.L.C. Support

President Reogan... and all the rest of the beautiful souls who lent support, energy, caring and belief—you know who you are! at a recording session Financial Support

Seattle Alpac Corporation

Pepsi-Cola/7-Up Bottling Company ARA Transportation, Inc. The Boeing Company Chevron USA, Inc. PEMCO Financial Center Nashville

The George Newton Bullard Foundation.

for donating the funds necessary for total
pressings and packaging. And that's a
biggiel We thank you.

Good Guy Awards

Gary Hickman, for voluntary project control, laison and coordination. Cheryl Arnold, for leading the horse to water. All songs written by Jerry Taylor and Dennis Knutson.

All songs published by Sylvia's Mother's Music, Inc. and Tapadero Music, a division of Merit Music Corporation.

rit Music Corporation.

Telegrae

Western Uni

Dear Tammy:

[] wanted you to know how delighted I was to hear of the special project you're involved with in the

All over America we see examples of the private sector pitching in to make worthwhile things happen. We are returning to a time of neighbor helping neighbor to solve problems—and it's working. The production of Don Streek's album, "Let's All Pull Together," will benefit the youth of Seattle

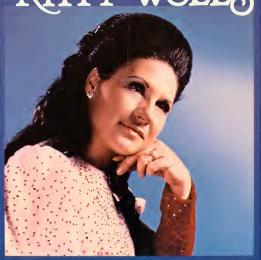
in preduction to cold steele's actuate. Let's not run togethe, win terretic the statutor existing through it is cholarship fund for offsee-bound students. Because of the cooperation and support of business, the outertrainment industy, read many private externs, this project has become or utility. It is any hope that the contraction of the cooperation of

Thank you, Tammy, for giving of your time not ident to others. This kind of effort is turning things around for the country. It is expectally reassuring to note that the American people are willing to continue the tradition of support for our young people.

Nancy and I send our best where to you and to all who you with you in this important program.

Sincerely, Ronald Reagan

gincerely, KITTY WELLS



gincefely, KITTY WELLS

Sincerely

(Freed/Fuqua) Arc Music BMI All His Children

(Henry Mancini/Allen Bergman/Marilyn Bergman) Leeds Music Corp. BMI

Bedtime Story
(Billy Sherrill/Glenn Sutton) Algee Music Corp./Flagship Music Inc. BMI

Reno Airport - Nashville Plane

(Woyne Manning) Needshift Publishing Co., Inc. BMI
A Bridge I Just Can't Burn
(Wayne Manning) Needshift Publishing Co., Inc., BMI

Love Is The Answer

(Weyne Manning/Bill Phillips) Needahit Publishing Co., Inc. BMI

SIDE TWO

My Hang-Up Is You
(Freddle Hart) Blue Book Music BM
Just For What I Am

(Dalfas Frazier/A. L. Doodle Owens) Hill & Range Songs/Blue Crest Music BMI

It's Four In The Morning
(Jerry Chestrul) Passkey Music, Inc. EMI

Everybody's Reaching Out For Someone
(Mikwy Lew / Allen Reynolds) Jock Music, Inc. BMI

J. J. Sneed

(Dolly Perton/Dorothy Jo Hope) Oweper Publishing Inc. BMI

Designed by Woody Woodweld Great

□ I can't think of a more appropriate song than "Sincerely" for the title of any Kitty Wells album, Sincerity has been the byword of this great lady throughout her entire career as a country performer. Sincerity, and an overwhelming desire to repay her debt to her millions of fans through exhausting on the road performances and extensive recording. I've seen Miss Kitty work when her eyes where dimmed with tears of pain and still she would not surrender, but went on and performed, supported by her great strength of character and heart alone. I can place no value on my years of association, as a musician and m.c. with the Kitty Wells-Johnny Wright family show. No man could ever hope to receive more respect and consideration than I have from them. I'm very proud to have a few of my own humble efforts at songwriting included in this collection of some of the most successful songs of our day. I know you will enjoy listening to this album as much as I have as Kitty Wells, the queen of country music, sings again, and again, and again,

Thank you, Kitty.

Sincerely, and with gratitude,

Wayne Manning











LP 234 A SIDE 1

LET'S GO TO CAMP

(FAVORITE CAMP SONGS)

With The Golden Orchestra and Chorus Conducted by Stan Free

SHE'LL BE COMING AROUND THE MOUNTAIN
CAMPTOWN RACES
I'VE BEEN WORKING ON THE RAILROAD
YANKEE DOODLE

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LP 234 B SIDE 2

LET'S GO TO CAMP

(FAVORITE CAMP SONGS)

With The Golden Orchestra and Chorus Conducted by Stan Free

SIMON SAYS GAME SHORT'NIN' BREAD MICHAEL JOHN BROWN THIS OLE MAN

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Headliner Series



Harmony Stereo

KILLING ME SOFTLY WITH HIS SONG ZIM ZEMAREL AND HIS ORCHESTRA

KH 32248 STEREO



SIDE 1 AL 32248 P 1973 CBS, Inc.

- 1. SING -J. Raposo-
- 2. SOMETHING -G. Harrison-
- 3. GOD IS ABUNDANT -M. Boyer-
 - 4. I WISH YOU LOVE -A. Beach C. Trenet-
 - 5. KILLING ME SOFTLY WITH HIS

SONG -C. Fox - N. Gimbel-

* "HARMONY." D. "COLUMBIA." MARCAS REG. PRINTED IN U.S.P.

Headliner Series



Harmony Stereo

KILLING ME SOFTLY WITH HIS SONG ZIM ZEMAREL AND HIS ORCHESTRA

KH 32248 STEREO



SIDE 2 BL 32248 ® 1973 CBS, Inc.

- 1. ME AND MRS. JONES
 - -K. Gamble L. Huff C. Gilbert-
- 2. SATURDAY NIGHT -R. Richards-
 - 3. IF -D. Gates-
 - 4. IT'S IMPOSSIBLE -S. Wayne A. Manzanero-
 - 5. AUBREY -D. Gates-
 - 6. WE'VE ONLY JUST BEGUN -P. Williams R. Nichols-

"COLUMBIA," MARCAS REG. PRINTED IN U.S.A.





Alfred Newman Conducts His Great Film Music

S-2-36066 STERE0 Anastasia • Hurricane
The Pleasure of His Company • Pinky
Laura (Raksin) • Love Is a Many-Splendored Thing (Fain)
(titles & credits on record jacket)





ROUTE 3 • **BOX 278**

GALAX, VA 24333

MUSIC OF THE OZARKS 1984 BRANDYWINE MOUNTAIN MUSIC CONVENTION

SIDE ONE (VPA-HRC-060-A)



HRC-060-A

 OZARK MOUNTAIN FOX HUNT Leftwich/Higginbotham/Ritchie

2. BEL SHAZZAR Bud Hunt

3. ARKANSAS TRAVELER

Art Galbraith/Gordon McCann
4. ROBINSON COUNTY

Major Contay/The Canebrake Rattlers

5. WHAT'S FOR SUPPER? Grandpa Jones

6. MY LITTLE OLD HOME DOWN IN NEW ORLEANS
Grandpa Jones

7. WINK THE OTHER EYE
Art Galbraith/Gordon McCann

8. THE BEAR STORY Grandpa Jones

9. NEW VITA-MINE Grandpa Jones



ROUTE 3 · BOX 278

GALAX, VA 24333

MUSIC OF THE OZARKS 1984 BRANDYWINE MOUNTAIN MUSIC CONVENTION

SIDE TWO (VPA-HRC-060-B)



HRC-060-B

Major Contay/The Canebrake Rattlers

2. WALK ALONG JOHN
Bud Hunt

3. DURANG'S HORNPIPE #2
Art Galbraith/Gordon McCann

4. DURANG'S HORNPIPE #1
Art Galbraith/Gordon McCann

5. OZARK MOUNTAIN HOME Leftwich/Higginbotham/Ritchie

POLK COUNTY BREAKDOWN Art Galbraith/Gordon McCann

> 7. GONE HOME Grandpa Jones

8. UNNAMED INSTRUMENTAL Bud Hunt

9. YODELING SONG Grandpa Jones



"MOTORTOWN REVUE LIVE"

M5-174V1



VARIOUS ARTISTS

A PRODUCT OF MOTOWN RECORD CORP.



"MOTORTOWN REVUE LIVE"

M5-174V1 SIDE 2



1. AIN'T NO SUN SINCE YOU'VE BEEN GONE 2:26

4 PRODUCT OF MOTOWN RECORD CORP.



ORIGINAL MOTION PICTURE SOUNDTRACK

1. OVERTURE (Studio Orchestra)

TREAT ME ROUGH June Allyson, Mickey Rooney and chorus with Tommy Dorsey's Orch.

2. BIDIN' MY TIME Judy Garland and The Kings Men

3. COULD YOU USE ME ... Mickey Rooney and Judy Garland

*4. BRONCO BUSTERS Judy Garland, Mickey Rooney

and Nancy Walker with chorus

*This title was cut from the original release Music and Lyrics by George and Ira Gershwin



ORIGINAL MOTION PICTURE SOUNDTRACK

- 1. HAPPY BIRTHDAY GINGER (Roger Edens) Rags Ragland and Chorus EMBRACEABLE YOU Judy Garland and chorus
 - 2. COMEDY ROUTINE Mickey Rooney
 - 3. FASCINATING RHYTHM Tommy Dorsey's orchestra, instrumental
 - 4. BUT NOT FOR ME Rags Ragland with vocal by Judy Garland
 - 5. I'VE GOT RHYTHM....Judy Garland, Mickey Rooney and chorus with Tommy Dorsey's orchestra

END

Music and Lyrics by George and Ira Gershwin

DENIECE WILLIAMS SPECIAL LOVE

RESTRICE

MCA RECORDS

MCA-6338 MCA-9271



SIDE ONE

1. SPECIAL LOVE 3:56 ASCAP/BMI
(Deniece Williams-Lee Ritenour-Greg Mathieson)
2. FIRE INSIDE MY SOUL 3:54 ASCAP
(Russ Hottingsworth-Mark Baldwin)
3. HEALING 4:40 BMI/ASCAP
(Jeremy Lubbock-Paul Gordon)
4. I'M FREE 5:34 ASCAP
(Sheldon Gooch)
5. EVERY MOMENT 4:13 ASCAP
(David Raynor-Deniece Williams)
PRODUCED BY BRAD WESTERING FOR
GATEWAY MUSIC HOUSE, INC.

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Gateway House
Music, Inc.

MCA RECORDS, INC., 70 UNIVERSAL PLAZA. UNIVERSAL PLAZA.**

DENIECE WILLIAMS SPECIAL LOVE

RESTRICE

MCA RECORDS

MCA-6338 MCA 9272



SIDE TWO

1. WHO'S WHO 4:03 ASCAP
(Deniece Williams-Roby Duke-Brad Westering)
2. HIS EYE IS ON THE SPARROW 5:05 BMI/ASCAP
(Mrs. L.D. Martin-Charles H. Gabriel;
Arr. by Greg Mathieson-Deniece Williams)
3. GIVE IT ALL TO YOU 4:58 ASCAP
(David Raynor-Deniece Williams-Kenny Lamar)
4. SOMEBODY LOVES YOU 3:48 ASCAP
(Bob Baldwin-Porter Carroll, Jr.-Deniece Williams)
5 WE SING PRAISES 4:50 ASCAP
(David Raynor-Deniece Williams-Jay Gruska)
PRODUCED BY BRAD WESTERING FOR
GATEWAY MUSIC HOUSE, INC.

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Galeway House
Music, Inc.

11 WHO'S WHO 4:03 ASCAP
(Mrs. 15 ASCAP)
(Bob Baldwin-Porter Carroll, Jr.-Deniece Williams)
5 WE SING PRAISES 4:50 ASCAP
(David Raynor-Deniece Williams-Jay Gruska)
PRODUCED BY BRAD WESTERING FOR
GATEWAY MUSIC HOUSE, INC.

10 1989 Sparrow Corporation/
Galeway House
Music, Inc.



NATALIE COLE INSEPARABLE



SN-16038

J. INSERARABLE - 2 28

5. THIS WILL BE (An Everlanting Love) • 2(65)

TOOM TO SOME TATION IS A VIOLATION OF A



INSEPARABLE



3. HOW COME YOU WON T STAY HERE . S. M.

Arranged by R. Evans, E. Jackson V...

Produced by Chuck Jackson
& Marvin Yancy
P1975 Gap to
Records, Inc

VNAUTHORIZED DUPLICATION IS A VIOLATION



DISCOTHEQUE

SRW-16284-W Side 1



A Stereophonic High Fidelity Recording

VARIOUS ARTISTS

T. DESAFINADO (The Tides) - 2:55

2. CLEMENTINE (The Original Twisters) - 2:20

3. PERFIDIA CHA CHA (The

A STRINGS WASHED POTATOES

(Mash Brown) - 2/02

S. WHEN YOU AND I WERE

Original Turine

Ma.



RECORD ONE



TMC-A

- 1. WILL YOU STILL LOVE ME TOMORROW (SHIRELLES) (2:39)
 - 2. SURFIN' (BEACH BOYS) (2:10)
 - 3. TO THE AISLE (FIVE SATINS) (2:41)
 - 4. THERE GOES MY BABY (DRIFTERS) (2:14)
 - 5. THE GREAT PRETENDER (PLATTERS) (3:18)
 - 6, SEARCHIN' (COASTERS) (3:07)
 - 7. TEENAGER IN LOVE (DION
 - & BELMONTS) (2:37)
 - 8. ROCK AROUND THE CLOCK (BILL HALEY & THE COMETS) (2:20)

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RECORD ONE SIDE B



TMC-B

- 1. 16 CANDLES (THE CRESTS) (2:52)
- 2. YOU BELONG TO ME (DUPREES) (2:37)
- 3. SURFIN' SAFARI (BEACH BOYS) (2:01)
- 4. WHISPERING BELLS (DEL VIKINGS) (2:23)
 - 5. SOLDIER BOY (THE SHIRELLES) (2:39)
 - 6. YAKITTY YAK (COASTERS) (1:51)
- 7. I WONDER WHY (DION & BELMONTS) (2:20)

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RECORD TWO SIDE C



TMC-C

1. SAVE THE LAST DANCE FOR ME - (DRIFTERS) (7:14)

2. SURFER GIRL - (BEACH BOYS) (2:15)

3..IN THE STILL OF THE NIGHT — (FIVE SATINS) (3:00)

4. DEDICATED TO THE ONE | LOVE - (SHIRELLES) (2:03)

5. STEP BY STEP - (THE CRESTS) (2:28)

6. ONLY YOU - (PLATTERS) (2:43)

7. SEE YA LATER ALLIGATOR — (BILL HALEY & THE COMETS) (1:51)

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RECORD TWO



TMC D

- 1. MY PRAYER (PLATTERS) (3:22)
- 2. COME GO WITH ME (DEL VIKINGS) (2:38)
- 3. UNDER THE BOARDWALK (DRIFTERS) (2:34)
 - 4. CHARLIE BROWN (COASTERS) (2:18)
 - 5. ANGELS LISTENED IN (CRESTS) (2:04)
 - 6. MY OWN TRUE LOVE (DUPREES) (2:27)
- 7. WHERE OR WHEN (DION & BELMONTS) (2:36)
 - 8. SHAKE RATTLE & ROLL (BILL HALEY & THE COMETS). (2:38)

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STEREOPHON/C

TOUCH OF GOD'S HAND

REX ALLEN

DECCA O S 5

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

- 1. THE TOUCH OF GOD'S HAND (3:17-BMI)
 - 2. PRECIOUS MEMORIES (2:23-P.D.)
- 3. HE'S GOT THE WHOLE WORLD IN HIS HANDS (1:56-P.D.)
 - 4. GOD WALKS THESE HILLS WITH ME (2:18-AS)
 - 5. DADDY SANG BASS (2:17-BMI)

STEREOPHONIC

TOUCH OF GOD'S HAND

REX ALLEN

DECCA •

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. LESS OF ME (2:00-BM1)

2. WASTED YEARS (2:42-BMI)

3. THIS WORLD IS NOT MY HOME (2:21-BMI)

4. WHEN GOD DIPS HIS LOVE IN MY HEART (2:55-P.D.)

5. JUST A CLOSER WALK WITH THEE (3:09-P.D.)

6. SUPPER TIME (2:42-SESAC)



GENE AUTRY CLASSICS VOLUME I

RLP-6021



SIDE ONE

	1. ALONG THE NAVAJO TRAIL	2:44
	(L. Markes, D. Charles, E. DeLange MCA Music	
	Scarsdale Music Corp. ASCAP)	
		2:03
	2. WHEN IT'S NIGHT TIME IN NEVADA	2:03
	(W. Dulmage, H. Clint, R. Pascoe Jenkins Music	
	Co. ASCAP)	
	3. BLUEBERRY HILL	2:35
	(A. Lewis, L. Stock, V. Rose Chappell & Co. ASCAP)	
	4 M 4 M M 4 M 4 M 4 M 4 M 4 M 4 M 4 M 4	
10	(A Helimann Lee Feiet Inc ACCAD)	2.07
8	(A. Holzmann Leo Feist, Inc. ASCAP)	2.00
(8)	5. RIDIN' THE RANGE	3:00
10	4. (A. Holzmann Leo Felst, Inc. ASCAP) 5. RIDIN' THE RANGE (G. Autry, F. Allan, N. Shawn Sam Fox Publ. Co. ASCAP) Produced by Carl Cotner Produced by Carl Cotner 1977 Gene Autry Records, Inc. Republic Records 18th Avenue, South • Hoshville.	120
	Co. ASCAPI	3'
	Produced by Carl Cotner	500
	190 1977 Gene Autry Records, Inc.	
	e. Republic Records ale	
	5/5 18th	
	Avenue, South	



GENE AUTRY CLASSICS VOLUME I

RLP-6021



SIDE TWO

1.	DOWN ON THE OLD PLANTATION	2:55
	(C. J. Robison Peer International BMI)	
2.	SILVER ON THE SAGE	2:55
	(L. Robin, R. Rainger Paramount Music Corp. ASCAP)	
3.	MY MOM	3:04
	(W. Donaldson Donaldson, Douglas & Gumble ASCAP)	
4.	CALL OF THE CANYON	2:19
	(B. Hill Shapiro, Bernstein & Co., Inc. ASCAP)	
5.	SOMEBODY BIGGER THAN YOU AND I	2:17 5
Sc.	(J. Lange, H. Heath, S. Burke Bull's Eye Music, Inc. ASCAP)	35
01	Produced by Carl Cotner	200
	Pe 1977 Gene Autry Records, Inc./	31
	Republic Records	1
	10 tonne	197
	SOMEBODY BIGGER THAN YOU AND I (J. Lange, H. Heath, S. Burke Bull's Eye Music, Inc. ASCAP) Produced by Carl Cotner 1977 Gene Autry Records, Inc./ Republic Records 18th Avenue, South Plashviller	
	8th Avenue South Nost	

FAMILY RECORD

THE BROWNS LOOKING BACK TO SEE The Fabor Recordings, Vol. 3

1. LOOKING BACK TO SEE (Jim Ed & Maxine Brown) 2:15 @ 1954 2. RIO DE JANEIRO (Jerv Hamilton) 2:29 @ 1954

BFX 15190 Side 1



3. DRAGGIN' MAIN STREET

(Jim Ed & Maxine Brown) 1:51 ® 1955
4. YOU THOUGHT, I THOUGHT

(Ira & Charles Louvin) 2:28 ® 1955
5. ITSY WITSY BITSY ME

(Jim Ed & Maxine Brown-Gene Davis) 2:26 @ 1955 6. YOUR LOVE IS AS WILD AS THE WEST WIND (Dee Ray Williams) 2:18 @ 1955

7. THE GRASS IS GREEN* (& THE ABBOTT SINGERS)
(Larry Stamps-Harry Black) 2:50 @ 1955
8. LOOKIN* OM* (& THE ABBOTT SINGERS)
(Laura Gastinger-Lou Halmy) 2:12 @ 1955

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3 3 1/3

HI-FI

EAMILY RECOR

THE BROWNS
LOOKING BACK TO SEE

1. JUNGLE MAGIC (Jack & Mary Gilbert) 2:41 © 1955 2. SET THE DAWGS ON EM (Tommy Reiff) 2:31 P 1986

BFX 15190 Side 2

M-F

3 PM YOUR MAN. PM YOUR G/L.
(Don Grashey-Buildy) DeVill 2.08 6 1496
4. WHY AM I FALLING
(Jim Ed & Maxine Brown-Gene Davisi 2.15 P 1954
5. DO MEMORIES HAUNT ME
(Lonine Columbia) 2.25 P 1955
6. IT'S LOVE I GUESS
(Ira Louvin-Phil Moss) 205 P 1986
7 HERE TODAY AND GONE TOMORROW
(Jim Ed & Maxine Brown) 2.57 P 1855
8 COOL GREEN
(Raymon-May 1914 and 2.21 1 1868)



SLIM WHITMAN

FE 39227 AL 39227



A Maria Denia Walio Para Antonio Para Antoni

TRADEMARK OF CBS INC. MARCH REG.



SLIM WHITMAN

FE 39227 BL 39227



SIDE @:1984 CBS Inc

DREAMIN'

- B. De Vorson-T. Ellis---(BMI) 2:54 2. SCARLET RIBBONS
- - 3. BLUE BAYOU
- 4. A PLACE IN THE SUN

5. FOUR WALLS

TRADEMARK OF CBS INC. / WARCA RES

HONKY TONKIN' BILL PHILLIPS



STEREO 16252 Side AS-16252

1. LYIN' EYES

- 2. DON'T LET ME CROSS OVER
- 3. GOOD HEARTED WOMAN
- 4. COCA COLA COWBOY
- 5. HONKY TONK ANGEL



1982 CBS INC. 187 WEST" ARE TRADEMARKS OF CBS INC.

HONKY TONKIN' BILL PHILLIPS



STEREO 0 16252 Side 2 BS 16252

RECORDS & TAPES 1. I BELIEVE IN YOU

- 2. ROLL ON MISSISSIPPI
- 3. FADIN' IN FADIN' OUT
- 4. CRAZY ARMS
- 5. Y'ALL COME BACK SALOON

PRODUCED BY ODYSSEY PRODUCTIONS

1982 CBS INC.

PRODUCED BY ODYSSEY PRODUCTIONS

PRODUCED BY ODYSSEY PRODUCTIONS

OF CBS INC.

JIMMY MARTIN

AND THE SUNNY MOUNTAIN BOYS

KING OF BLUEGRASS

HIT PARADE OF LOVE AND OTHER BLUEGRASS HITS

SIDE ONE



KB-6

1. HIT PARADE OF LOVE (2:27)

2. GRAVE UPON A GREEN HILLSIDE (2:37)

3. SOPHRONIE (2:34)

4. ROCK HEARTS (1:58)

5. YOU DON'T KNOW MY MIND (2:52)

6. BEAR TRACKS (2:03)

JIMMY MARTIN

AND THE SUNNY MOUNTAIN BOYS

KING OF BLUEGRASS

HIT PARADE OF LOVE AND OTHER BLUEGRASS HITS

SIDE TWO



KB-6

- 1. GRAND OLE OPRY SONG (2:39)
 - 2. NIGHT (2:28)
 - 3. WHO'LL SING FOR ME (1:57)
 - 4. HOLD WATCHA GOT (2:23)
- 5. BEFORE THE SUN GOES DOWN (2:36)
 - 6. CRIPPLE CREEK (1:46)





"HAPPY" HARRY HADIGIAN presents

JACK BOSHNAGYAN IN ARMENIAN POPULAR SONGS

HH-524-A



Side 1

- 1. SEV SEV ACHER (Black Eyes)
 (Acc. by "The Five Fingers")
- 2. ANAHID
 - (Accompanied by "Sayat Nova" Band)
- 3. SONI
- (Arr. by Jacques Kodjian)
- 4. GANCHOOM YEM, ARI (I Am Calling)
 (Arr. Jacques Kodjian)
- 5. AKH EEM YAR (0, My Darling)
- 6. DANCE OF THE SHEPHERDS
 (Arr. Alex Menagian)

HARRY HADIGIAN presents

JACK BOSHNAGYAN IN ARMENIAN POPULAR SONGS

HH-524-B



Side 2

- 1. NOONEH
- (Acc. by "Sayat Nova" Band)
- 2. SIROON AGCHIG (Pretty Girl)
- (Arr. by Jacques Kodjian) 3. ANOUSH YAR (Sweet love)
- (Acc. by "The Five Fingers")
 4. KEZ YERGAR EM SIREL (I have loved you)
- (Arr. Jacques Kodjian) 5. TOO ESBASIR, YES GOOKAM (Wait for me) (Arr. Jacques Kodjian)
- (Arr. Alex Menagian)



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Exotique
Five O'clock
Wint'ring of Mind



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Down Time

Touch Me

Lady in Grey



MARIA DE JESUS VESQUEZ con la Guitarra de OSCAR AVILES

LPL-2092 LADO A



331/3 RPM

- 1. EL PLEBEYO Vals Felipe Pinglo
- 2. ENGAÑADA Vals
- T. Barrera-L. A. Nuñez
- 3. ANDANDO VENGO DE ASCOPE Marinera Alcides Carreño
- 4. BENDITO AMOR Vals Emilio Peláez
- 5. DEBEMOS SEPARARNOS Vals
- Mario Cavagnaro
- 6. MORROPON DE SAN MIGUEL Tondero F. R. Pinglo



MARIA DE JESUS VESQUEZ con la Guitarra de OSCAR AVILES

LPL-2092 LADO B



331/3 RPM

- EL GUARDIAN Vals D.R.
- 2. VIVIR UNA ILUSION Vals A. Oré Lara
- A LAS ORILLAS DEL RIO Triste con tondero D.R.
- 4. NO QUIERO RECORDAR Vals Amparo Baluarte-N. Wetzell
- 5. NO TE VAYAS Vals Javier Arce
- 6. CANTO A MI TIERRA Marinera Oscar Avilés



"SOMETHING'S HAPPENING" JACQUES KAYAL

NR-228 SIDE A



STEREO 33 1/3 RPM

- 1. QUE C'EST TRISTE VENISE 3:55
- 2. MAYBE WE CAN MAKE IT WORK OUT 2:04
- 3. HOW CAN YOU BLAME ME? 4:57
- 4. YOU ARE MY ONE DESIRE 3:17
- 5. DIO COME TI AMO 5:11
- 6. WINDMILLS OF YOUR MIND 3:37



"SOMETHING'S HAPPENING" JACQUES KAYAL

NR-228 SIDE B



STEREO 33 1/3 RPM

- 1. SOMETHING IS HAPPENING 3:01
- 2. ET PLUS JE T'AIME 4:55
- 3. YOUR DEVIL SMILE 3:15
- 4. LA MIA SERENATA 3:55
- 5. COMES THE END OF ALL THIS WAITING 3:20
- 6. MY WAY 3:41



PROUDLY PRESENTS

ERNIE ASHWORTH

0

SIDE ONE

OB-LP-120

- HONKY, TONK HARDWOOD FLOORS E. Hazlewood -S. Harrell Travis Music Co./BMI 2:10
- 2. THE D.J. CRIED Joyce Ann Allsup Acuff Rose/ BMI 2:28
- 3. MEMPHIS MEMORY Joe Melson Ernie Ashworth Acuff Rose Pub./BMI 2:49
- 4. EACH MOMENT SPENT WITH YOU Billy Worth Billy Hogan Acuff Rose Pub./BMI 2:56
- 5. TALK BACK TREMBLING LIPS John D. Loudermilk Acuff Rose/BMI 2:50



PROUDLY PRESENTS

ERNIE ASHWORTH





OB-LP-120

- 1. AT EASE HEART Jimmy Jay Acuff Rose/BMI 2:14
- 2. YOU CAN'T PICK A ROSE IN DECEMBER Leon Payne Acuff Rose 2:07
- IRENE Prentis Parrish Billy Kelly Ernie Ashworth Barjac Music/BMI 2:55
- 4. TOGETHER WE'LL MAKE IT Barbara O'Brien -Ernie Ashworth Bariac Music/BMI 1:56
- WITCHITA WOMAN Joe Melson Ernie Ashworth Acuff Rose/BMI 2:07

REMASTERED LEGENDARY RECORDINGS DISC-MASTERED AT ½ SPEED

RED SEAL SERIES





Side A Stereo ATL1-4156-A

Franck
Symphony in D Minor

I. Lento

Chicago Symphony Orchestra Pierre Monteux, Conductor

Pressed: Teldec, Germany

TM(s)® RCA CORP.

REMASTERED LEGENDARY RECORDINGS DISC-MASTERED AT ½ SPEED

RED SEAL SERIES





Side B Stereo ATL1-4156-B

Franck Symphony in D Minor

II. Allegretto
III. Allegro non troppo

Chicago Symphony Orchestra Pierre Monteux, Conductor

Pressed: Teldec, Germany



"The Song is You"

1. Anthropology 2. Baia

3. Arab Dance 4. Royal Garden Blues

5. Polka Dot and Moonbeams 6. Sometimes I'm Happy

7. September Song 8. Godchild

MCPS

P 1980

Claude Thornhill and his Orchestra "The Song is You"

- 1. Robbins' Nest
- 2. I Don't Know Why
- 3. The Song is You 4. April in Paris

 - 5. La Paloma 6. Loverman
 - 7. Elevation

STEREO

MEL: TORME AT THE RED HILL

- 1. SHAKIN' THE BLUES AWAY Irving Berlin
- 2. I'M BEGINNING TO SEE THE LIGHT James-Ellington-Hodges-George

ATLANTIC



SIDE



- 3. IN OTHER WORDS-Bart Howard
- 4. MEDLEY:
 - a) A FOGGY DAY

Gershwin-Gershwin

b) A NIGHTINGALE SANG
IN BERKELEY SQUARE

Maschwitz-Sherwin

5. LOVE FOR SALE—Cole Porter

6. IT'S DELOVELY—Cole Porter

(ST-A-62421)

STEREO

MEL TORME AT THE RED HILL

- 1. MOUNTAIN GREENERY Rodgers-Hart
- 2. NEVERTHELESS—Kalmar-Ruby

ATLANTIC SIDE

- 3. EARLY AUTUMN
 Burns-Herman-Mercer
- 4. ANYTHING GOES—Cole Porter
 - 5. (AH, THE APPLE TREES)
 WHEN THE WORLD WAS YOUNG
 Philippe-Gerard-Mercer
 - 6. LOVE IS JUST AROUND
 THE CORNER—Robin-Gensler

(ST-A-62422)



RECORDS

A Subsidiary of Trump lack Productions

Produced by:

M. Wellington

C. Brown for Trump Jack Records

Exec. Prod :

TJPLP004

ROUGH DJ
A NUH NOTHING
WORRIES AGAIN
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TRUMP JACK

RECORDS

A Sidsidiacy of Terrior lack Productions

Produced by

M. Wellington C. Brown for

Trump Jack Records

Exec. Prod:

TJPLP004

JAH A THE DON
GHETTO LIFE
WANT THE LOVING
JAMAICAN WINE
NO RUDE BOY

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Published by

Trump Jack Music

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Manufactured by:

Trump Jack Promotions



BERNICE JOHNSON REAGON "RIVER OF LIFE - Harmony One"

Come and Go With Me to that Land 4:37
 We Are Climbing Jacob's Ladder 4:22
 Guide My Feet, While I Run this Race 4:19
 4. Hallelu 4:23

5. Land on the Shore 3:24

All songs arranged by Bernice Johnson Reagon/ Songtalk Publishing Co.





BERNICE JOHNSON REAGON "RIVER OF LIFE - Harmony One"

1. Running (B. Reagon/Songtalk Publishing Co.) 2:22
2. Easy Street (B. Reagon/Songtalk Publishing Co.) 4:57
3. River of Life (J.C. Burris/Tradition Music Co. - Arr. B. Reagon/Songtalk Publishing Co.) 2:59
4. Since I Laid My Burden Down (Arr. B. Reagon/Songtalk Publishing Co.) 2:59
5. Buses are a Coming (Arr. B. Reagon/Songtalk Publishing Co.) 2:24
6. There is More Love Somewhere (Arr. B. Reagon/Songtalk Publishing Co.) 2:13
7. I Am a Lady (B. Reagon/Songtalk Publishing Co.) 2:22



HIS MASTER'S VOICE

(Q2EA.5847) 334

P 1977 EMI Records Ltd.

STEREOPHONIC/ QUADRAPHONIC

ASD 3326

MOZART

SYMPHONY NO. 29 IN A MAJOR, K.201

- 1. 1st Movement: Allegro moderato 2. 2nd Movement: Andante
- 3. 3rd Movement: Menuetto and Trio
- 4. 4th Movement: Allegro con spirito

NEW PHILHARMONIA ORCHESTRA conducted by RICCARDO MUTI

DROS LTD ALL RIGHTS OF THE MANU



MOZART

PIANO CONCERTO NO.22 IN E FLAT MAJOR, K.482

1. 1st Movement: Allegro (Cadenza by Britten)
2. 2nd Movement: Andante

SVIATOSLAV RICHTER (Piano)
PHILHARMONIA ORCHESTRA
conducted by

RICCARDO MUTI

EMI

EINE UNERLAUBTE



Digital Recording

MOZART

Side 2

1. PIANO CONCERTO NO:22 IN E FLAT MAJOR, K.482 3rd Movement: Allegro (Cadenza by Britten)

SYMPHONY NO.24 IN B FLAT MAJOR, K.182

2. 1st Movement: Allegro spiritoso

3. (a) 2nd Movement: Andantino grazioso

(b) 3rd Movement: Allegro

PHILHARMONIA ORCHESTRA conducted by

RICCARDO MUTI

1. w/SVIATOSLAV RICHTER

(Piano)





A N G E L R E C O R D S Mozart: Concerto No. 2 in D, K.211 (cadenzas by Leopold Auer) ANNE-SOPHIE MUTTER (violin) PHILHARMONIA ORCHESTRA RICCARDO MUTI cond. S-1-37904 STEREO 33-1/3 Recorded in England 1982 EMI Records Limited 1982 EMI Records Limited



Mozart: Concerto No. 4 in D, K.218 (cadenzas by Joseph Joachim) ANNE-SOPHIE MUTTER (violin) PHILHARMONIA ORCHESTRA RICCARDO MUTI cond. S-2-37904 STEREO 33-1/3 Recorded in England ©1982 EMI Records Limited

AM-1-34707 290278-1RA STEREO 33-1/3 Rossini: Overtures

1. The Silken Ladder • 2. The Barber of Seville • 3. Semiramide

PHILHARMONIA ORCHESTRA RICCARDO MUTI cond.

Recorded in England @ 1980 EMI Records Limited

Direct Metal



ANGEL

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Rossini: Overtures

Rossini: Overtures

1. The Journey to Rheims • 2. The Siege
of Corinth • 3. William Tell of Corinth . 3. William Tell

> PHILHARMONIA ORCHESTRA RICCARDO MUTI cond.

290278-1RB STEREO Recorded in England @ 1980 EMI Records Limited 33-1/3

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AM-2-34707



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RDS E C O

Rossini: Stabat Mater
(beginning)
SOLOISTS, ORCHESTRA & CHORUS
OF THE MAGGIO MUSICALE FIORENTINO
RICCARDO MUTI cond.
Recorded in Italy
91982 EMI Records Limited

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Rossini: Stabat Mater (conclusion) SOLOISTS, ORCHESTRA & CHORUS OF THE MAGGIO MUSICALE FIORENTINO RICCARDO MUTI cond. Recorded in Italy 1982 EMI Records Limited VS AWGEL IS A TRADEMARK OF EM RECORDS JUNITY

DIGITAL

Berlioz: Symphonie fantastique, Op. 14 (beginning) I. Reveries—Passions II. Un bal

PHILADELPHIA ORCHESTRA DS-1-38210 RICCARDO MUTI cond. 270235-1TA

> STEREO Recorded in the USA 33-1/3 @1985 EMI Records Limited

Direct Metal

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DIGITAL

Berlioz: Symphonie fantastique, Op. 14 (conclusion) III. Scene aux champs • IV. Marche

au supplice . V. Songe d'une nuit du Sabbat

PHILADELPHIA ORCHESTRA DS-2-38210 RICCARDO MUTI cond.

270235-1TB

STEREO Recorded in the USA

33-1/3 ®1985 EMI Records Limited

Direct Metal



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Mainstream

SLAUGHTER ON 10th AVENUE Hugo Montenegro & His Orch.

S/6111 A STEREO

A product of Mainstream Records Inc.

KY-552



- I. TAKE THE "A" TRAIN 2:50
 (Tempo Music-ASCAP)
- 2. IN THE HALL OF THE MOUNTAIN KING 3:21
 (Brent Music Corp.-BMI)
- 3. LIMEHOUSE BLUES 3:0: (Harms, Inc.-ASCAP)
- 4. COTTONTAIL 2:57
 (Robbins Music-ASCAP)
- 5. SLAUGHTER ON 10th AVENUE 5:04 (Chappell & Co.-ASCAP)

Mainstream

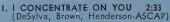
SLAUGHTER ON 10th AVENUE Hugo Montenegro & His Orch.

S/6111 B STEREO



KY-553

A product of Mainstream Records Inc.



- 2. RACHMANINOFF RHAPSODY 4:20
 (Brent Music Corp.-BMI)
- 3. PALM CANYON DRIVE 2:40 (Admont Music-ASCAP)
- 4. FLIGHT OF THE BUMBLE BEE 2:42 (Brent Music Corp.-BMI)
- 5. BOO QUI, WOO QUI 2:47 (Brent Music Corp.-BMI)
- 6. IN A PERSIAN MARKET 3:38
 (Bosworth & Co.)



DIGITAL

Verdi: Four Sacred Pieces Ava Maria • Stabat Mater SWEDISH RADIO CHOIR STOCKHOLM CHAMBER CHOIR BERLIN PHILHARMONIC ORCHESTRA RICCARDO MUTI cond.

DS-1-38000 STEREO 33-1/3

Recorded in Germany @1983 EMI Records Limited

ANGEL

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DIGITAL

Verdi: Four Sacred Pieces
Laudi alla Vergine • Te Deum
SWEDISH RADIO CHOIR
STOCKHOLM CHAMBER CHOIR
BERLIN PHILHARMONIC ORCHESTRA

DS-2-38000 STEREO 33-1/3

RICCARDO MUTI cond.

Recorded in Germany

9 1983 EMI Records Limited





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Evang. Barbara Ann Ward Farmer & Wagner Alumni Choir

SIDE I

SR-102

The Lord's Prayer (3:15)
(B. Farmer)
He Wants To Use You (5:00)
Soloist Barbara Farmer (B. Farmer)
Wait On The Lord (9:55)
Soloist Barbara Farmer (B. Farmer)
Never Stop Praising Him (3:42)
Soloist Juanita Burno (B. Farmer)

All selections published by SyRue Publishing Co., BMI



Evang. Barbara Ann Ward Farmer & Wagner Alumni Choir

SIDE II

SR-102

Never Seen The Righteous Foysaken (4:15)
Soloist Carole Allen (R. King)
Afterwhile (7:48)

Soloist Barbara Farmer (S. Ford)

Going Home (4:00)

Soloist Charmine Ford (S. Ford)
Lord I Want To Live Holy (5:57)

Soloist Wendell Miller (R. King)

All selections published by SyRue Publishing Co., BMI



EMBRYO SALES MEETING **WINTER 1970**

Special Promotional Record

SAMPLE COPY NOT FOR SALE

STEREO



SILE ONE

- 1. HERBIE MANN a. IN TANGIER David J. Mills
 - b. PARADISE BEACH (Total time: 10:30)
- Herbie Mann
- 2. ATTILA ZOLLER WILD WILD WES (2:37) Attila Zoller
- 3. BRUTE FORCE DO IT RIGHT NOW (4:10)
- Richard Daniel

 A. RON CARTER UPTOWN CONVERSATION (6:08)

 Ron Carter

 COMMISSION (ST-EM-SM11 PR)

 (ST-EM-SM11 PR)

 (ST-EM-SM11 PR)



EMBRYO SALES MEETING **WINTER 1970**

Special Promotional Record

SAMPLE COPY NOT FOR SALE

STEREO



SIDE TWO

- COUS FREEDOM JAZZ DANCE (10:54) Eddie Harris
- 2. ATTILA ZOLLER AT TWILIGHT (3:45) Attila Zoller
- 3. BRUTE FORCE THE DEACON (4:26) Richard Daniel

Richard Daniel

4. RON CARTER - R. J. (2:52)

Ron Carter

(ST-EM-SM12 PR)

(ST-EM-SM12 PR)

(ST-EM-SM12 PR)

(ST-EM-SM12 PR)





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mokey Uoe Prods /

PESTIVAL

Written by Yafeu Osei.
Produced & Arranged by Pelham Goodard.
Executive Producers Adrian Joseph and Robert Amar.
Orignial Sound Recording Made by Kisskidee Records and Smokey Joe Productions.
Recorded and Mixed at Western Sound Studio,
St James Trinidad.



GENE AUTRY FAVORITES

RE-1968 SIDE A



STEREO 331/3 RPM

- 1. YOU ARE MY SUNSHINE
- 2. I HANG MY HEAD AND CRY
- 3. BLUES STAY AWAY FROM ME
- 4. SAN ANTONIO ROSE
- 5. TEARS ON MY PILLOW
- 6. BE HONEST WITH ME



GENE AUTRY FAVORITES

RE-1968 SIDE B



STEREO 331/3 RPM

- 7. GOODBYE LITTLE DARLIN'
- 8. HANG YOUR HEAD IN SHAME
- 9. TROUBLE IN MIND
- 10. LONELY RIVER
- 11. YOU'RE THE ONLY STAR
- 12. TWEEDLE-O-TWILL



REPUBLIC RECORDS

GENE AUTRY LIVE FROM MADISON SQUARE GARDEN

RE-1969 SIDE A



STEREO 331/3 RPM

- 1. DOWN YONDER
- 2. ANYTIME
- 3. MY LAZY DAY
- 4. SOMEDAY YOU'LL WANT ME TO WANT YOU
- 5. SILVER HAIRED DADDY OF MINE
- THE LAST LETTER



GENE AUTRY LIVE FROM MADISON SQUARE GARDEN

RE-1969 SIDE B



STEREO 331/3 RPM

- 7. LET ME CRY ON YOUR SHOULDER
- 8. HALF AS MUCH
- 9. BLUE CANADIAN ROCKIES
- 10. I WAS JUST WALKING OUT THE DOOR
- 11. ROUNDED UP IN GLORY
- 12. THERES A GOLD MINE IN THE SKY



THAT AIN'T (Arr. A. Leaf)

SRLP 10073 Non-Breakable SIDE 1

Pleasant Music fubl. Corp. (ASCAP)

1. LA CUCARACHA - 3:03

5. THE LANGE OF THE THE STATE OF THE MIGHTY PIPE OR LONG 331/3 PLAY

For Highest Fidelity Results

Use RIAA Curve



REQUEST RECORDS

THAT AIN'T THE WAY ! HEARD IT (Arr. A. Leaf)

SRLP 10073 Non-Breakable SIDE 2

Pleasant: Music Publ. Corp. (ASCAP)

I. THE BLUE DANUBE (Strauss) --- 4:18 2. CHACONNE (Durand) - 4:30

3. 5TH HUNGARIAN DANCE (Brahms) - 2:02

5. THE HAPP:

6. RAYMOND OVERTURE

7. VALSE IN E FLAT (Durand)

A N N L E A F

PLAYS THE MIGHTY PIPE ORGAN

LONG 331/5 PLAY

For Highest Fidelity Results

Use RIAA Curve

Use RIAA Curve

THE BEST OF ROBERTINO

The Boy

1. ANEMA E CORE (Manlio-D'Esposito)





STEREO KS-3471

SIDE 1

MAMA

(Bixio-Cherubini)
3. LUNA ROSSA

(De Crescenzo-Vian) 4. PARLAMI D'AMORE MARIU

(Neri-Bixio)

5. ROMANTICA
(Verde-Rascel)

6. D SOLE MIO
(E. Di Capula)
(A DANISH TRIOLA RECORDING"

Marca Registrada • Mfd by ©MCA Records.

THE BEST OF ROBERTINO

The Young Man 1. REGINELLA CAMPAGNOLA (E. Di Lazzaro-Bruno)





STEREO KS-3471 KS 6 3471 B SIDE 2

- 2. CORE 'NGRATO
- (Cordiferro-Cardillo)
- 3. COME PRIMA
- (Panzeri-Taccani-Di Paola)
 4. TANGO DELLA ROSE
- (Schreier-Bottero)

(Schreier-Bottero)

5. ARRIVEDERCI, ROMA
(Schubert)

6. AVE MARIA
(Giovannini-Garinei-Rascel)

"A DANISH TRIOLA RECORDING"

"A DANISH TRIOLA RECORDING"

"A Parca Registrada • Mfd by @MCA Records

STEVE CAMP SHAKE ME TO WAKE ME

Produced & Arranged by Steve Camp

HELP IS ON THE WAY (4:08)
S. Camp/C. Buckley-Frazier
©1985 Birdwing Music/ASCAP
LAZY JANE (3:20)
SURRENDER YOUR HEART (4:44)
BAD NEWS FOR MODERN MAN (4:57)
S. Camp
©1985 Birdwing Music/ASCAP
STRANGER TO HOLINESS (4:24)

SPR 1103

SIDE ONE

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SON ARROW ASCORDS, INC. CANOGA PARK.

SPARRE

STEVE CAMP SHAKE ME TO WAKE ME

Produced & Arranged by Steve Camp

ON THE EDGE (3:52) ASLEEP IN THE LIGHT (4:01)

K. Green

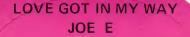
© 1978 Birdwing Music/Cherry Lane Music Publishing Co., Inc./Ears To Hear Music/ASCAP SHAKE ME TO WAKE ME (4:32) GOING THROUGH THE MOTIONS (4:07) **EVEN NOW (3:59)**

SPR 1103

All songs written by S. Camp/R. Frazier A Division of the State of the © 1985 Birdwing Music/ASCAP/



SIDE TWO



LOVE GOT IN MY WAY 2:40 (Gogard Ross) Audio Authors Publishing Co. (ASCAP) SOUL DEEP RECORDS

SIDE ONE 33 1/3 RPM

Stereo DM-763

ME. THINKIN' THINKIN' ABOUT ABOUT YOU Publish- SO Earl Barton Music, Inc. BMI IT'S ALWAYS BEEN YOU 3:34 (Bogard Ross) Audio Authors ing Go. (ASCAP) LÖVE. JUST **FEELING** 3:10 (Bogard) Mall Music ASCAP **MOTHER NATURE 3:18** MOTHER NATURE 3:18
(Bogard & Utley) Audio Authors Publishing Co. (ASCAP)

A Chiodo/Scott Publication

A Chiodo/Scott Publication

A Chiodo/Scott Publication

LOVE GOT IN MY WAY JOE E

SOUL DEEP RECORDS

SIDE TWO 33 1/3 RPM

Stereo DM-763

COME ON SIGN 3:20 (Wayne Carson) Earl Barton Music, Inc. (BMI)

FIND YOUR PLACE IN TIME

(Bogard & Tuley) Audio Authors Publising Co. (ASCAP)

IT'S GETTING HARDER TO LOVE YOU 4:08 (Bogard) Audio Authors Publishing Co. (ASCAP)

LIVE IT LIKE IT IS (Bogard-Wells-Rogers-Utley) Lyn-Lou BMI

(Bogard-Wells-Rogers-Utley) Lyn-Lou Bivil A TABLE FOR TWO FOR ONE 3:13

PROPOSE Earl Barton Music, Inc. BMI

A Chiodo/Scott Production

A Chiodo/Scott Singers

CORP., P.O. BOX 24356, FORT LAUDERON CORP.

san francisco records

YOUR FATHER'S MOUSTACHE IN HI-FI

With Al White and His Gaslight Orchestra

M 33002



SIDE I

- D'YE MEAN YOU LOST
- THE PLUNGER
- EVERYBODY'S DOING IT
- 4 TICKLE THE IVORIES
- 5 OLD TIMERS WALTZ
- 6 JIGGLE REEL

7 - LASSES TROMBONE
8 - YAH, YAH, LAUGH

PECORDING 331/3 R.I.A.A.

san francisco records

YOUR FATHER'S MOUSTACHE IN HI-FI

With Al White and His Gaslight Orchestra

M33002



- 1 ALEXANDER'S RAGTIME BAND
- 2 KUTSCHKE POLKA
- 3 CYCLE WHIRL
- 4 THE SQUIRREL
- 5 HOT TIME IN THE OLD TOWN
- 6 GOOD OLD TIMER'S
- 7 SILVER HEELS

7-SILVER HEELS
8-RAZZAZZA MAZZAZZA
9-FLYING ARROWS

PECORDING 331/3 R.I.A.A.



ROAR ALONG WITH THE SINGING TWENTIES

THE JOHNNY MANN SINGERS

D-LST 7149

STEREOPHONIC VISUAL SOUND



USE STEREO CARTRIDGE ONLY SIDE ONE

1. THE VARSITY DRAG - 1:52

(DeSylva-Brown-Henderson) DeSylva. Brown

& Henderson-ASCAP 2. MY BLUE HEAVEN - 2:40

(W. Donaldson-G. Whiting) Leo Feist-ASCAP

BABY FACE - 2:05

(B. Davis-H. Akst) Remick Music-ASCAP 4. AIN'T SHE SWEET - 2:39

(J. Yellen-M. Ager) Advanced Music-ASCAP

MARGIE - 1:47

LIBERT, RECORDS, (Davis-Conrad-Robinson) Fred Fisher, Mus.-ASCAP

6. YES SIR, THAT'S MY BABY - 2:33 (W. Donaldson-G. Kahn)

Bourne, Inc.-Donaldson Pub.-ASC

HOLLYWOOD, CALIFORNIT.



ROAR ALONG WITH THE SINGING TWENTIES

THE JOHNNY MANN SINGERS

D-LST STEREOPHONIC 7149 VISUAL SOUND



USE STEREO
CARTRIDGE ONLY

SIDE TWO

1. SWEET GEORGIA BROWN - 2:42
(Bernic-Pinkard-Casey) Remick Music-ASCAP
2. BLACK BOTTOM - 2:03
(DeSylva-Brown-Henderson) Harms, Inc.-ASCAP
3. DOODLE DOO DOO - 2:05
(A. Kassel-M. Stitzel) Leo Feist, Inc.-ASCAP
4. FIVE FOOT TWO EYES OF BLUE - 1:38
(Lewis-Young-Henderson) Leo Feist-Warock Music-ASCAP
5. SOMEBODY STOLE MY GAL - 2:21
(Leo Wood) Robbins Music-ASCAP
5. IM LOOKING OVER A FOUR LEAF CLOVER - 1:56
(M. Dixon-II, Woods)

CLEO Wood
(Leo Wood
(Me

(331/3)

Remick Music-ASCAP

HOLL

FREQUENCY SOUND

POLKA PARTY

Featuring The FRANKIE PAUL International POLKA BAND

ALP - 327



SIDE

- 1. DARK FOREST POLKA
- 2. COME AND DANCE THE POLKA
- 3. UNITA POLKA
- 4. RAIN RAIN POLKA
- 5. KRAKOWIAK

6. BARBARA POLKA

OIVISION OF ALISON ENTERPRISES INC.

MAM COM

FULL FREQUENCY SOUND

POLKA PARTY

FRANKIE PAUL INTERNATIONAL POLKA BAND

ALP-327



HIGH FIDELITY

Side 2

- 1. FRENCH POLKA
- 2. DOMINO POLKA
- 3. EMILIA POLKA
- 4. HELENA POLKA
- 5. DOODAH POLKA
- 6. CLARINET POLKA

A DIVISION OF ALISON ENTERPRISES INC.



LARRY GATLIN INTERVIEW WITH HARRY NEWMAN

SHOW OPEN ANNOUNCER DIALOGUE/INTRO MUSIC PART I.

AS 1309 STEREO



SIDE 1

XSM 168010 © 1981 CBS Inc.

CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN MUSIC: What Are We Doin' Lonesome CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN MUSIC: Good Wilbur

CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN MUSIC: She Used To Sing On Sunday CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN

MUSIC: In Like With Each Other

Total Time For Entire Interview: 54:00





LARRY GATLIN INTERVIEW WITH HARRY NEWMAN

PART II.

CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN MUSIC: Someone Elses Day

AS 1309 STEREO

SOLUMBIA



SIDE 2 XSM 168011 ® 1981 CBS Inc.

CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN MUSIC: Rain CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN MUSIC: Can't Take It With You

CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN MUSIC: My Last Love Song

CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN MUSIC: What Are We Doin' Lonesome

NNOUNCER DIALOGUE/END

Total Time For Entire Interview: 54:00



LARRY GATLIN INTERVIEW

----Harry Newman ----

FEATURING SELECTIONS FROM THE ALBUM

—Larry Gatlin-

And The

Gatlin Brothers Band

(FC 37464)

AS 1309











LONG PLAY 331/3 SPECTACULAR

SOUNDTRACK ORCHESTRA

DS-2305-A Side I

with MIKLOS ANDRIANO conducting

Main Theme From "CHARADE"

Main Theme From THE CARDINAL

SYNTHETIC PLASTICS CO., NEWBORK, N.J., U.S.A.





ROCKING HORSE SERIES

ivlomat LONG PLAY 331/2

HAPPY BIRTHDAY

Featuring Jack Arthur with the Diplomat Orchestra and Chrous



5011-A Side I

Happy Birthday: For He's A Jolly Good Fellow: Grandfather's Clock: Old Mac-Donald Had A Farm; Billy Boy; Tubby The Tuba; Oh Dem Golden Slippers; Yankee Doodle; I've Been Workin On STATHETIC PLASTICS CO NEWARK, M. J. S.A. The Railroad



ROCKING HORSE SERIES

inlomat LONG PLAY 331/3

HAPPY BIRTHDAY

Featuring Jack Arthur with the Diplomat Orchestra and Chorus



5011-B Side 2

Land of Lemonade and Lollipops; In My Merry Oldsmobile: Sweetie Bear; Little Red Caboose; Oh Dear, What Can The Matter Be; Frere Jacques; Happy STNIHETIC PLASTICS CO. NEWARK, M.J. S. Birthday

LITTLE ANTHONY & THE IMPERIALS "Out Of Sight, Out Of Mind"





Side 1
LN-10117

1. OUT OF SIGHT, OUT OF MIND • 2:38
(I.J. Hunter—C. Otis) Nom Music, Inc. BMI
2. EASY TO BE HARD • 3:07
(From the American tribal love-rock musical "Hair")
(G. Ragni—G. MacDermot—J. Rado) United Artist Music Co., Inc. ASCAP
3. LOOK AT YOU • 2:57
(T. Randazzo) Razzle Dazzle Music, Inc. BMI
4. YOU BRING ME DOWN • 2:14
(M. Richards—T. Randazzo—V. Pike) Razzle Dazzle Music, Inc. BMI
5. LET THE SUNSHINE IN • 3:55
(The Flesh Failures) (From the American tribal love-rock musical "Hair")
(G. Ragni—G. MacDermot—J. Rado)
United Artists Music, Inc. ASCAP

LITTLE ANTHONY & THE IMPERIALS "Out Of Sight, Out Of Mind"





Side 2
LN-10117

1. SUMMER'S COMIN' IN • 2:59

(W. Marks) United Artists Music Co., Inc. ASCAP
2. LOVE THAT DIES • 3:28

(T. Randazzo, Razzle Dazzle Music, Inc. BMI
3. GOODBYE, GOODTIME • 2:55

(A. Gourdine – C. Collins) Tammi Music Ltd. (Admin by Irving Music, Inc.) BMI
4. THE RIDE • 2:34

(T. Randazzo – V. Pike – M. Gartman) Razzle Dazzle Music, Inc. BMI
5. THE TEN COMMANDMENTS OF LOVE • 3:04

(M. Paul) Arc Music Corp. BMI

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NAUGHTY MARIETTA

H.S. 413 (HS-413-A) 331/3 RPM



SIDE 1

ORIGINAL MOTION PICTURE SOUNDTRACK

1. TITLES

CHANSONETTE...Jeanette MacDonald and Chorus
 ANTOINETTE AND ANATOLE...Charles Bruins & Female Chorus
 SONG OF GOODBYE (PRAYER)...Jeanette MacDonald & Delos Jewkes

4. TRAMP, TRAMP...Nelson Eddy and Chorus

5. THE OWL AND THE BOB CAT...Nelson Eddy and Chorus

6. 'NEATH THE SOUTHERN MOON... Nelson Eddy

Book and Lyrics by Rida Johnson Young Music by Victor Herbert Additional Lyrics by Gus Kahn Musical adaptation by Herbert Stothart



NAUGHTY MARIETTA

H.S. 413 (HS-413-B) 331/3 RPM



SIDE 2

ORIGINAL MOTION PICTURE SOUNDTRACK

 ITALIAN STREET SONG...Nelson Eddy, Jeanette MacDonald and Zaruhi Elmassian

2. SHIP AHOY...(Unidentified Baritone), Zaruhl Elmassian? Jeanette MacDonald and Akim Tamiroff

3. I'M FALLING IN LOVE WITH SOMEONE...Nelson Eddy
4. AH, SWEET MYSTERY OF LIFE...Jeanette MacDonald and Nelson Eddy

5. FINALE TRAMP, TRAMP, TRAMP...Nelson Eddy and Chorus AH, SWEET MYSTERY OF LIFE...MacDonaid & Eddy

Book and Lyrics by Rida Johnson Young ·Music by Victor Herbert Additional Lyrics by Gus Kahn Musical adaptation by Herbert Stothart



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Disc 1
Side B
DEFR 15830-1
(DEFR 15829-1)
33 1/3 RPM Stereo

I Love

1. Ricky's Loving C
2. Ricky's Café Con Lech.

DRU HILL
DRU WORLD ORDER
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E ISLAND DEF JAM MUSIC GROUP A UNIVERSAL MUSIC COMPANY

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Disc 2
Side A
DEFR 15831-1
(DEFR 15829-1)
33 1/3 RPM Stereo

I Love

1. Uncle Bubble aka Ming &
2. Uncle Bubble aka Ming &
DRU HILL
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ISLAND DEF JAM MUSIC GROUP A UNIVERSAL MUSIC COMPANY

Dru Hill

Disc 2 Side B **DEFR 15831-1** (DEFR 15829-1) 33 1/3 RPM Stereo



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. I Love You

- 1. MANTESE Vocal Club Mix
 - 2. MANTESE Dub



DRU HILL DRU WORLD ORDER **ALBUM IN STORES NOW!**

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www.druhill.net

www.druhill.net

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DRIENCE YOU

REMIXED BY

UNCLE BUBBLE AKA MING & FS, MANTESE, ATLANTIS 760 AND RICKY CRESPO



DRU WORLD ORDER
IN STORES NOW!



DELK TOPES



A NIGHT WITH DADDY GRACE

HQ-702 SIDE A



331/3 RPM LONG PLAY

I WANT JESUS TO WALK AROUND
OPENING PRAYER
RANGE IN JERUSELUM
TESTIMONIAL
COOL DOWN BY THE BANKS OF JORDAN
REAL TO ME

THE GRACE HEAVENLY BAND THE GRACE EMANUEL SINGERS XTV 26477



HQ-702 SIDE B



LIFT HIM UP
OH'SINNER
TESTIMONIAL
JERICHO MARCH
(Last Mile Of The Way)

THE GRACE HEAVENLY BAND THE GRACE EMANUEL SINGERS XTV 26478 THE GREENBRIAR BOYS

Better Late Than Never!

1. THE TRAIN THAT I RIDE 2:18
Frank Wakefield; Ryerson Music, BMI
2. LOVE BUG 1:40
C. Wayne - W. Kemp; Blackjack Publ., BMI
FRENT DRUM 2:59

44, arr. Yellin-Buchanan-Harald;
BMI

Side One

RECORDINGS

5. MORNING TRAIN 2:30

Frank Wakefield; Ryerson Music, BMI

6. SHACKLES AND CHAINS 2:53 Jimmy Davis: Peer Int'l. BMI

7. CHICKEN 2:23 Trad.

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RECORDINGS



- 4. PRISONER'S SONG 2:15 Guy Massey: Shapiro, Bernstein, ASCAP
- 5. HONKY TONK GIRL 2:33

LITTLE BIRDIE 2:53 Adaptation - Yellin, Herald, Wakefield; Rverson Music, BMI

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VANGUARD

RAGGED BUT RIGHT THE GREENBRIAR BOYS

Ralph Rinzler - John Herald - Bob Yellin with Eric Weissberg and Sandy Block, bass

VRS-9159-A



Side One

LZOISSEUR

Vanguard Quality Control

- 1. SLEEPY EYED JOHN (Tex Atchison) 2:37
- 2. RAGGED BUT RIGHT 2:55
- 3. McKINLEY (Trad., arr. John Herald) 2:50
- 4. LEVEE BREAKING BLUES 3:05 (W. C. Handy, arr. Herald) 3:05
- 5. ROLL ON JOHN (Mayo-Crisp) 3:58
- 6. TAKE A WHIFF ON ME (P.D.) 2:13
- 7. A MINOR BREAKDOWN (Bob Yellin) 2:18

Copyright 1964
Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.



LOR VANGUARD THE RECORDINGS

RAGGED BUT RIGHT

Raiph Ringler - John Herald - Bob Yellin with Eric Weissberg and Sandy Block, bass

VRS-9159-B

XTV 95222



Side Two

Vanguard Quality Control

1. LET ME FALL (Happy Smith) 1:34

2. THE BLUES MY NAUGHTIE SWEETIE GIVES TO ME (Swanstone, McCannon and Robbins) 2:19

3. YELLIN HOLLER (Yellin) 2:06

4. AT THE END OF A LONELY DAY 3:39 (Marty Robbins)

5. HOW COME YOU DO ME LIKE YOU DO 2:10 (Austin - Bergere)

6. I CRIED AGAIN (Autry Inman) 2:35

7. METHODIST PIE 2.26

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MUSIC FROM MARLBOR® **MENDELSSOHN:**

OCTET IN E-FLAT MAJOR, Op. 20

Jaime Laredo, Alexander Schneider, Arnold Steinhardt and John Dalley, Violins; Michael Tree and Samuel Rhodes, Violas; Leslie Parnas and David Soyer, Cellos



MS 6848 NONBREAKABLE



SIDE 1 XSM 112394



- 1. I Allegro moderato ma con fuoco
- 2. II Andante
- 3. III Scherzo: Allegro leggierissimo

COLUMBIND STEREO © SOUND STEREO "360 SOUNDS!" MASTERWORKS" PARCAS REG. PRINTED IN STERWORKS" PARCAS REG. PRINTED IN STERWORKS"

LUMB MASTERWORKS

MUSIC FROM MARLBORO

MOZART: CONCERTONE IN C MAJOR FOR TWO VIOLINS AND ORCHESTRA, K. 190 JAIME LAREDO and MICHAEL TREE, Violins



MS 6848 NONBREAKABLE



SIDE 2 XSM 112395



ALEXANDER SCHNEIDER conducting the MARLBORO FESTIVAL ORCHESTRA

- 1. I Allegro spiritoso
- 2. II Andantino grazioso

3. III - Tempo di menuetto: Vivace

RUMBIANO STEREO "360 PRINTEDI 3. III - Tempo di menuetto: Vivace



phase

MADE IN ENGLAND

SPEED 33-1/3

Side 1 stereo

THE DECCA RECORD CO.LTD.

SP 44076

- 1. THEME FROM THE MAN FROM U.N.C.L.E. (Goldsmith)
 - 2. MR. KISS-KISS, BANG-BANG (Barry, Bricusse, Newley)
 - 3. THEME FROM "THE SPY WHO CAME IN FROM THE COLD" (Kaplan)
 - 4. GOLDFINGER (Barry)
 - 5. THE IPCRESS FILE (Barry)
 - 6. THE SAINT (Astley)

ROLAND SHAW AND HIS ORCHESTRA



MADE IN ENGLAND

SPEED 33-1 Side

stereo

THE DECCA RECORD CO.LTD. **ZAL 7128** SP 44076

- 1. THUNDERBALL (Parry, Black)
 - 2. THE AVENGERS (Johnson)
- 3. FROM RUSSIA WITH LOVE (Lionel Bart)
 - 4. I SPY (Hagen)
 - 5. OUR MAN FLINT (Goldsmith)
 - 6. THE JAMES BOND THEME (Norman) *

ROLAND SHAW AND HIS ORCHESTRA



Manufactured & Distributed by VP Records. 89-05 138th Street Jamaica, NY 11435. Tel: 718.291.7058 Fax: 718.658.3573 In Florida, 6022 S.W. 21st Street, Miramar, FL 33023 Tel: (954) 966-4744 Fax: (954) 966-8766 www.vprecords.com

ENGINE RIDDIM DRIVEN



VPRL 2190 33 1/3 RPM SIDE A

Produced By: Christopher "CJ" James

- 1. No Fear . Bounty Killer Writer: P. Gaynor
- 2. Scream Girl Child . Sizzla

Writer: M. Collins

3. Bun Him A Gi Yuh • Elephant Man

Writer: O. Bryan

4. Bed Room Bully . Ward 21

4. Bed Room Bully • Ward 21

Writer: A. Gray

5. Lick Dem Head • Spragga Benz

Writer: C. Grant

Writer: C. Grant

Writer: C. Grant

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ENGINE RIDDIM_DRIVEN

VPRL 2190 33 1/3 RPM SIDE B

Produced By: Christopher "CJ" James

- 1. Big Man Vybz Cartel Writer: A Palmer
- 2. I've Been Waiting Anthony Cruz
 - Writer: Adapted
 - 3. Nah Go Nice Wayne Wonder Writer: V.W. Charles
 - 4. If A War . Assasin

4// tights rese-



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ENGINE RIDDIM DRIVEN



VPRL 2190 33 1/3 RPM SIDE C

Produced By: Christopher "CJ" James

- 1. Up And Down . Anthony B
 - Writer: K. Blain
- 2. Blessings In Disguise Lady Saw
 - Writer: M. Hall
 - 3. Girl You Know . Daville
 - Writer: O. Thomas
 - 4. Lyrics Galaxy P

4. Lyrics • Galaxy P
Writer: P. Jackson

5. Yes • Frisco Kid
Writer: S. Wray

Writer: S. Wray



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ENGINE RIDDIM DRIVEN



VPRL 2190 33 1/3 RPM SIDE D

Produced By: Christopher "CJ" James

1. Now Now • David King & Rasta Youth

Writers: D. King / R. Algebra

2. Yuh Can Wuk . Kiprich Writer: M. Plunkett

3. Good Looking • Daddy English & Zumjay

Writers: D. Cox / R. Stephens

4. Si Dem • African

4. Si Dem • African
Writer: D. Flower

5. Burn • Bascom X
Writer: R. Suddley

6. Engine • Version

6. Engine • Version

LET IT BE A DANCE ...

words and music by RIC MASTEN

Side I STEREO 33 1/3 ZM-40641 RPC





Published and Distributed by
Worship Arts Clearing House,
Department of Education and Social Concern
Unitarian Universalist Association
Boston Ma 02108

(P) 1972



LET IT BE A DANCE . . .

words and music by RIC MASTEN

Side 2 STEREO 33 1/3 ZM-40642 RPC





Published and Distributed by Worship Arts Clearing House, Department of Education and Social Concern Unitarian Universalist Association Boston Ma 02108 (P) 1972





The Bells of Peace® at the United States Air Force Academy Presented by the Leyden-Chiles-Wickersham Post # 1 American Legion, Denver, Colorado Played on the Schulmerich "Carillon Americana" ® Bells by John Klein AR-4A Side 1 33-1/3 RPM Long Play 1. The Bells of Peace · SELLERSYLLE, VERY MADE IN U.S.P. 2. The U. S. Air Force Song 3. Anchors Aweigh 4. The Marine's Hymn 5. The Caissons Go Rolling Along 6. God Bless America PRODUCED BY AMERICANA RECORDS

The Bells of Peace® at the United States Air Force Academy Presented by the Leyden-Chiles-Wickersham Post #1 American Legion, Denver, Colorado Played on the Schulmerich "Carillon Americana" (R) Bells by John Klein AR-4B Side 2 33-1/3 RPM Long Play 1. My Buddy MADE IN U.S.P. PRODUCED BY AMERICAN SELLERS WHEN SELLERS WH 2. Heart of My Heart



JULIO IGLESIAS

1.- C'EST MA VIE (Júrame) 4:06 (M. Grever-P. Carrel-M. Jourdan)

LADO - A -@1980, CBS, Inc.



DIL-50320 33 1/3 RPM STEREO.

2.- ELLE (Morriñas) 3:27 (R.Ferro-J.Iglesias-R.Arcusa-J.Mercury)

3.- JE CHANTE (Por Ella) 3:58

(M.de la Calva-J.Iglesias-R.Arcusa-J'.Mercury)

4.- UNE NUIT DE CARNAVAL (Paloma Blanca) (N.Norton-J.Mercury-M. Jourdan)

5.- MA CHANCE ET MA CHANSON 4:20

(La Nave del Olvido)
(D. Ramos-M.Saisse)

(D. Ramos-M.Saisse)

(Annufactured by Discos CBS International



JULIO IGLESIAS

1. QUAND TU N'ES PLUS LA (Caminito (Filiberto-P. Carrel-M. Jourdan)

LADO . B . @1980, CBS, Inc.



DIL-50320 33 1/3 RPM STEREO.

2.- SENTIMENTAL (Un Sentimental) 3:55 (J.Iglesias-R. Ferro-R.Arcusa-C.Lemesle)

3.- IL FAUT TOUJOURS UN PERDANT (Hey) 5:00 (G.Belfiore-M.Balducci-J.Iglesias-R.Arcusa-J.Jourdan)

4.- JOLIE (Pájaro Choqui) 3:05 (Pitagua-J.Mercury-M.Jourdan)

5.- J'AI BESOIN D'UN PEU D'AMOUR Distributed & Manufactured by Discos CBS International (Por Un Poco de tu Amor) (Gómez-Hammond-J.Mercury)



SLP 1001 Side 1 **STEREO**

JO ANNA Sings Your Favorites

- 1. PALOMA BLANCA 2:44
 (Hans Bouwens)
 Veronica Music & Warner Bros. ASCAP
- 2. SMOKE GETS IN YOUR EYES 4:33 (Kern-Harbach) T. B. Harms ASCAP
- 3. HOUSE OF THE RISING SUN 4:04 (Lomax-Weber-Price)
 Keith Prowse Music BMI
- 4. SELECTIONS FROM THE WIZARD OF OZ 6:59 DING DONG THE WITCH IS DEAD, OVER THE RAINBOW (Harburg-Arlen) MGM ASCAP



SLP 1001 Side 2

JO ANNA

Sings Your Favorites

1. INDIAN LOVE CALL 2:37
(Harbach-Hammerstein-Friml)
T. B. Harms-Warner Bros,-Seven Arts ASCAP

2. IF 3:31

(Gates) Screen Gems Columbia BMI

3. THEY CALL THE WIND MARIA 4:47 (Lerner-Loewe) Chappell & Co. ASCAP

4. THE FIRST TIME EVER I SAW YOUR FACE 3:34 (Ewan MacColl) Storm King Inc. BMI

5. SELECTIONS FROM THE SOUND OF MUSIC DO-RE-MI 5:34

EDWLWEISS
THE LONELY GOATHERD
(Rodgers-Hammerstein)
Williamson Music ASCAP



SLP 1001 Side 3

JO ANNA

Sings Your Favorites

1. THE THREE-J'S MEDLEY 2:52

BY-BYE BLACKBIRD, BILL BAILEY WON'T YOU PLEASE COME HOME, AROUND THE WORLD, YOU ARE MY SUNSHINE (Dixon-Henderson/Cannon/Young-Adamson/

(Dixon-Henderson/Cannon/Young-Adamson/ Davis-Maxwell)

Remick,ascap/Adaris,bmi/Liza,ascap/Peer Int.,bmi

2. EBB TIDE 3:17

(Sigman-Maxwell) Robbins Music ASCAP

3. LONG BLACK VEIL 3:40

(Wilkins, Dill) Cedarwood Pub. BMI

4. FEELINGS 6:06

(Albert) Screen Gems Columbia ASCAP

5. THE BALLAD OF CHRISTOPHER (Peter S. Hudson)



SLP 1001 Side 4

JO ANNA Sings Your Favorites

- 1. THE HAWAIIAN WEDDING SONG 4:06 (King-Hoffman-Manning) Pickwick ASCAP
- 2. THE PEBBLE AND THE MAN 3:03 (Donovan) Epic BMI
- 3. SUMMERTIME 3:47 (Gershwin-Heyward) Gershwin-ASCAP
- 4. DANNY BOY 4:13 (Fred Weatherly) Warner Bros. ASCAP
- 5. FROG KISSIN 3:45
 (Buddy Kalb) Columbia Pictures ASCAP
- 6. OPUS 17-CONCERTO FOR KAZOO IN C MAJOR :09 Warner Bros. ASCAP











CUT! OUT TAKES FROM HOLLYWOOD'S **GREATEST MUSICALS VOLUME TWO**

SBL 12587



SIDE ONE

1. Sweet Music To Worry The Wolf Away-NANETTE FABRAY & OSCAR LEVANT 2. Boys And Girls Like You And Me-FRANK SINATRA
3. Baby Doll-GENE KELLY
4. The House Jack Built For JillBING CROSBY & FRANCES FARMER
5. I Gotta Crush On You-GENE KELLY
6. It Never Entered My Mind-BETTY GARRETT
7. Bill-LENA HORNE
8. I've Told Ev'ry Little Star/The Song Is YouKATHRYN GRAYSON & JOHNNY JOHNSON
® 1976 OUT TAKE RECORDS, INC.



CUT! OUT TAKES FROM HOLLYWOOD'S GREATEST MUSICALS

VOLUME TWO

SBL 12587



SIDE TWO

1. Bronco Busters-JUDY GARLAND. MICKEY ROONEY, & NANCY WALKER 2. Let's Go West Again-BETTY HUTTON 3. The Call Of Life-JEANETTE MACDONALD & NELSON EDDY 4. Wish I Had A Braver Heart-GLORIA DEHAVEN 5. Spring Isn't Everything-WALTER HUSTON The Old Apple Tree/Don't Sit Under The Apple Tree/
It's Three O'Clock in The Morening/
Broadway Rhythm-JUDY GARLAND

® 1976 OUT TAKE RECORDS, INC.

"Lety all pull together"

Side 1

1. "LET'S ALL PULL TOGETHER" 2:07
(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI
2. "DREAM AWAY" 3:34
'(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI



3. "PUT ANOTHER NICKEL IN THE JAR" 2.08 (Jerry Taylor, Dennis Knutson)

Sylvia's Mother's Music, Inc. & Tapadero Music, BMI

4. "THE NEXT GENERATION" 3:14
(Jerry Taylor, Dennis Knutson)

Sylvia's Mother's Music, Inc. & Tapadero Music, BMI

5. "GONNA BE SOMEBODY SOMEDAY" 1:49
(Jerry Taylor, Dennis Knutson)

Sylvia's Mother's Music, Inc. & Tapadero Music, BMI

Don Stelle

"Let's all pull together"

Side 2

1. "POOR MAN'S PRAYER" 2:32 (Jerry Taylor, Dennis Knutson) Sylvia's Mother's Music, Inc. & Tapadero Music, BMI 2. "THERE'S A BRIGHTER DAY A COMIN'" 2:53 (Jerry Taylor, Dennis Knutson) Sylvia's Mother's Music, Inc. & Tapadero Music, BMI



3. "HOURGLASS OF YOUTH" 2:32
(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI
4. "WHERE DOES HE GO FROM HERE" 2:23
(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI
5. "LET'S ALL PULL TOGETHER" 2:07
(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI

Recorded at The Sound Emporium, Nashville, Tenn., August 1983

Don tell

STEREOPHONIC

SINCERELY

KITTY WELLS

DECCA 50 SIDE 1 7-13052

Reg. U.S. Pat Off • Marca Registrada • Mf'd by @MCA Records, Inc., Calif. U.S.A.

1. SINCERELY (2:41-BMI)

2. ALL HIS CHILDREN (2:42-AS)

3. BEDTIME STORY (4:30)

4. RENO AIRPORT-NASHVILLE PLANE (2:15-BMI)

5. A BRIDGE I JUST CAN'T BURN (2:17-BMI)

6. LOVE IS THE ANSWER (2:42-BMI)

Ø 1972 MCA RECORDS, Inc.

STEREOPHONIC

SINCERELY

KITTY WELLS

DECCA

DL 75350 SIDE 7

7-13053*

Reg. U.S. Pat Off . Marca Registrada . Mf'd by CMCA Records, Inc., Calif. U.S.A.

- 1. MY HANG UP 13 YOU (2:10-BMI)
- 2. JUST FOR WHAT I AM (2:31-BMI)
- 3. IT'S FOUR IN THE MORNING (2:47-BMI)
 - 4. EVERYBODY'S REACHING OUT FOR SOMEONE (2.05-BMI)
 - 5. J. J. SNEED (3:11-BMI)

@ 1972

MCA RECORDS, Inc.





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IP - 281



LP - 292

BLACK BEAUTY Anna Sewell The misfortunes and happy days in the life of a horse. Share in Black Beauty's adventures, with both warm and cruel owners, until he again returns to the green meadows of his youth.



LP - 286 20,000 LEAGUES UNDER

LP - 287

wild animal Instincts return.





The Wonderland Players, Singers and Orchestra LP - 291

genius commander of a etrange underwater ship "NAUTILUS", which he invented to wage war against all of civilization Captain Nemo's base of operation for his fiendish scheme is the lost continent of Atlantis. which had sunk to th bottom of the sea centuries before IP-294

THE SEA Jules Verne

Cantain Nemo is the

JOURNEY TO THE CENTER OF THE Professor Otto Hardwigg EARTH finds a note in an old diary belonging to a Jules Verne sixteenth century

Icelandic scientist, which tells how the beginning of the noth to the center of the earth can be found. The listeners will follow the adventures of the expedition 1.500 miles. down, deen into the earth along dark passageways to a huge underground sea of prehistoric monsters.

LP - 296







LP - 299



LP - 295



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Alfred Newman conducts his great film music

Captain from Castile The Robe David and Bathsheba Anastasia

The Hurricane

The Pleasure of His Company Pinky

& themes from Laura (Raksin) & Love Is a Many-Splendored Thing (Fain)

SIDE ONE

Conquest from "Captain from Castile"

Catana from "Captain from Castile"

23rd Psalm from "David and Bathsheba"

Palm Sunday from "The Robe"

Hallelujah from "The Robe"

SIDE TWO

Anastasia

The Moon of Manakoora from "The Hurricane"

The Pleasure of His Company (2:31)

Pinky (2.51)

(3:21)

Love Is a Many-Splendored Thing

There may always be a handful of listeners mable to take seriously a screen score unless it comes coupled with an avesone name: Probeliev.

Nanghan emme and Various.

Nanghan Williams and Williams and affection for some of the film wor et al. One can share their enthusiasm and affection for some of the film wor these essentially "classical" computed to the brilliant contributions of another their contributions of another of the computed with the contributions of another their composers. Those latter are the men who devoted their tives and unususly affect almost totally to unususly affect almost totally to

Were all the screen music of either group to be erased forever-from soundirack, recording, score, copy sheet, memory, etc.—wiped atterly out of existence, would one prefet on sacrifice the music of the former group? Or of the latter?

This writer would op twholeheartedly for preserving the combined occurre of

the movie men. Prokofiev's "Alexander

Nevsky" would go, uf course, And Walton's music for the Olivier Shakespeare films. One woold lose Virgil Thomson's "Louisiana Story, The Plow That Broke the Plains" and "The River," Copland's "Our Town," etc., etc., and that would be a pity. But one would keep the music of Korngold, Steiner, Rozsa, Tiomkin, Kaper, Victor Young, Herrmann, Friedhofer, Waxman, and Alfred Newman, to mention only some of the more lustroop film composers of the Thirties and Forties. After the experimental arly days of movie sound, when Tchaikovsky, Wagner and Rossini were nilfered for suitable thomes, those gentlemen come along and shaped the tributive art form it became and has remained. Among them, they created music to underscore every mood, every situation, dramatic, comic or commonplace, that Hollywood could conceive. At the very least, their music was un obtrasively functional, which it often should have been. Many, many times it was memorable in the most marvelous way-one would not be aware of it as would recur in one's head after one left the cinema, for days, or weeks, or longer. Some of the most splendid of

Impossible to pick from the distinguished names abuve one man to becalled greater than the others. The modest Alfred Newman would have been the first to disclaim the title "dean of mution picture directors." Yet this was the title frequently bestowed upon him. In the late Filius, bestowed upon him. In the late Filius, bestowed upon him. In the late Filius, bestowed upon him. In the late of the control of the late of the late of the late of of eight October 3 and manned him. "the acknowledged master of Itollywould mood music."

all dwell there still.

Where Newman surpassed many of his colleagues was in his ecteritism and hus astunishing, seemingly limitless versatility. Whatever the film, Newman was able to create music appropriate to mouds, its situations, and its characlers. From "Sireel Scene" in 1931 to "Aippurt" in 1930 released after his diffusion of the property of the control of the co

A partial list of these includes:
"Arrowsmith," "Rain" (1932); "The
Hunse of Ruthschild," "One Night of
Luve," "Oor Daily Bread" [1934];

"The Call of the Wild," "Les Miser, ables" (1953); "Dodsworth," "Cone and feet Itt", "Modern Times," Strike and feet Itt", "Modern Times," "Strike New York," "The Times of Tender," "Strike Dallas," "Dead End," "Yon Only Liv Once," "The Prisoner of Zenda," "Wee Willie Winkie," "The Hurricane," (1937); "Alexander's Ragtime Band" (1938); "Weithering Heights," "Gangas Din," "Pienn Ceste," "The Kains Came, "The Hunchback of Notre Dane," "Young Mr. Lincoln" (1939).

And: "The Grapes of Wrath," "The Mark of Zorro," "Foreign Correspondent" (1940): "How Creen Was My Valley," "Man Hunt" (1941): "Roxie Hart" (1942): "Heaven Con Wait," "The Sone of Bernadste" (1971).

"The Sound Hermadette (1944).
"A Royal grandette (1944).
"A Royal grandette (1946).
"A Royal grandette (1946).
"The Razur's Edge (1946). "Centle.
man's Agreement" (1947). "The Stude
Hj." "Gall Northside 77". [1946).
"A Letter to Three Wives." "Twelve
O'Clock High." "The Prince of Foves"
(1949). "All About Eve." "The Cunrighter" (1950). "Call Me Madam"
(1953). "Bus Stop" (1956). "The Diary
of Anne Frank (1959). and How the

West Was Won' (1862).

Any film buff will recognize that
Newman worked for a stunning representation of Hollywood's finest and
most demanding directors—many
work of the stunning the stu

Unhappily, in the first two decades of Newman's work, interest in recording screen scores for issuance to the public was almost nil. Newman's 1931 "Street Scene" theme was an often-recorded exception, "The Moon of Manakoora" from 1937's "The Hurricane" became a standard, but the film's equally beautiful principal theme, a sweepingly romantic melody that soo cutting through blue waters, and native girls running across white sands to their lovers' arms, has languished to obscurity. The 1939 "Cunga Din" contains a rousing, thrilling, utterly regimental march which captures brilliantly the essences of that film's great dash, humor, jauntiness and gallantry. It should long since have become a staple of the murch repertoire. It, too, is imprisoned upon its soundtrack. With the recent marked regeneration of interest in film scores, one hupes that these and many more of Newman's forgutten works will ultimately be made available on records.

Meanwhile, we have reason to be beartily grateful for what we have. In the resplendent stereo sound of the 1960's, Alfred Newman himself cunducted a fine representation of his illable on this Angel album. With the Hollywood Bowl Symphony Orchestra, he conducted four sumptuous themes Conquest" comes from 1947's "Captain from Castile" which starred Tyrone Power in Samuel Shellabareer's tale of the Spanish conquest of Peru New man's robust and exciting march of the Spanish conquistadores is so truly evocative of its subject, it is often included straightfacedly in albums of the music of Spain

"23rd Psalm" is from "David and Bathsheba" of 1951, one of the least bearable of Hollywood's then-current vogue of Biblical films. Among those playing ancient Hebrews and Hitties were Gregory Peck, Sasan Hayward, deven Gregory Peck, Sasan Hayward, de Francie X. Hushman, Newman's music, emphasaring soul horn and harp, gave erredence to the scene in which David (Peck) visits the temple to pray looks, and for relief from the terrible drought which is destroying Israel, As a

weeken the temples in intel An Be but and the Ab Etter Hin, "The Robe" (1953), based on the Lloyd C. Douglas book, based on the Lloyd C. Douglas book on the Lloyd C. Douglas book on movingents he new west screen process CinemaScope. Newman's "Talla Soigh" recept scared the Hind American Company of the Hind American Conference of the Hind American Conference on the Hind American C

Also from "The Robe." "Palm Sunday" onderscored the celebration of Passover, when Jesus enters Jerusale

For Newman's recordings of Catana" from "Captain from Castile;" The Moon of Manakoora;" and themes from "Anastasia," "The Pleasure of His Company" and "Pinky," the composer conducted a large sound-stage orches. was the motive identifying the lovely young heroine (Jean Peters) of Castile." Dorothy Lamour sang "The Moon of Manakoora" in John Ford's expert film of Charles Nordhoff and James Norman Hall's novel "The Hur ricane." Lamour was Marama, Ion Hall was her man Terangi, victimized by harsh French justice in the Pacific islands but saved from life imprisonment by a magnificently destructive act of nature. Both "Catana" and 'Manakoora" were arranged for this album by Bernie Mayers, "Catacontains an oboe d'amour solo by Justin Cordon.

"Anastasia" (1956) starred Ingrid Bergama as the mysterious beauty alleged to be the surviving youngest daughter of Nicholas II, assassinated Russian of the Startes of the Startes Russian of the Startes of the Startes Russian of the Startes of the Startes Settling and its star. The recording settling and its star. The recording utilizes a vocal solo by Loudie Jean Norman and an arrangement by Bernic Naves.

"The Pleosure of His Company" is Newman's debonair air from 1961's sophisticated comedy hit based on the Broadway play. Fred Astaire, Debble Reynolds and Lilli Palmer starred. Herb Spencer created this arrangement, with trombone solo by Dick Nash and pianu solo by limine Ruwles.

In 1927 producer Darryl F. Zanuck, and director Elia Kazan made a highly successful film about anti-Semitian, "Gentleman's Agreement," "Pink," Gentleman's Agreement," "Pink," to deal with the problems of a light-skinned girl of part black anocestry in the South, Newman provided like heroite (Jenane Crain) with a poignant theme, arranged here by lieuny Carter Babe Russiin.

In the album's final two selections, Newman conducts the same soundstage urchestra in familiar thomes by two of his colleagues at 20th CenturyFux. "Love is a Many-Splendored Thing" is the title song by Sammy Fain which provided the main theme for Newman's Oscar-winning score. William Holden and Jenniler Jones starred in the 1955 film.

"Laura" was the haunting theme by David Raksin for the 1944 mystry film "Laura" which Raksin scored. Dana Andrews played the detective and Gene Tierney was the lovely girl Andrews supposed to have been murrous the story one haunted him throughout the story of the him through the him thr

- Rory Cuy

OF RELATED INTEREST ON ANGEL AND SERAPHIM: MIKLOS ROZSA CONDUCTS HIS

GREAT FILM MUSIC - Includes themes from "Ben-Hur," "El Cid," "Quo Vadis" and "King of Kings." Angel S-36063

SIR WILLIAM WALTON CONDUCTS HIS CREAT MUSIC FROM SHAKE-SPEAREAN FILMS - Includes suites from Walton's scores for Laurence Olivier's "Henry V." "Hamlet" and "Richard III."

Seraphim S-60205

A CLOCKWORK ORANCE · Classical themes from Stanley Kubrick's film, by Beethoven, Elgar, Rossini, Rimsky-Korsakov, Pircell, Aprel S. 38855

LUDWIC • Music by Wagner and Schumann from the Visconti film including Wagner's "Porazzi" piano theme. Angel S-36952

THE GREAT WALTZ * Music of Johann Strauss II heard in the film and presented in the original full-length versions. Hollywood Bowl Symphony, Felix Slatkin cond.

Angel S-36056

PETER RABBIT AND TALES OF BEATRIX POTTER • Original soundtrack recording of music from the film. Angel S-36789

HENRY VIII AND HIS SIX WIVES • Music from the soundtrack. The Early Music Consort of London, David Munrow cond. Angel SFO-36895

CREAT MOTION PICTURE THEMES • "Death in Venue," "2001," "Elvira Madigan," "The Mephisto Waltz," "Five Easy Pieces," "The Music Lovers," With Augel artists,
Angel \$3-36813

MOZART 40 - Symphony No. 40 in C Kliuur and the "Elvira Madigan" Concerto (No. 21 in C). The English Chamber Orchestra, Daniel Barenboim pianist and cond. Angel S.36014

Art Direction & Design: Marvin Schwartz

Cover Photo: Jerry White Library of Congress Catalug Card Number 73-750501 applies to this





MUSIC OF THE OZARKS

Recorded Live at the 1984 Brandywine Mountain Music Convention

SIDE 1:

9. NEW VITA-MINE:

GRANDPA JONES

1. OZARK MOUNTAIN FOX HUNT: LEFTWICH, HIGGINBOTHAM AND RITCHIE 2. BEL SHAZZAR: BUD HUNT 3. ARKANSAS TRAVELER: ART GALBRAITH AND GORDON MC CANN 4. ROBINSON COUNTY: MAJOR CONTAY & THE CANEBRAKE RATTLERS 5. "WHAT'S FOR SUPPER?" GRANDPA JONES 6. MY LITTLE OLD HOME DOWN IN NEW ORLEANS: GRANDPA JONES 7. WINK THE OTHER EYE: ART GALBRAITH AND GORDON MC CANN 8. "THE BEAR STORY": GRANDPA JONES

SIDE 2: 1. EIGHTH OF JANUARY: MAJOR CONTAY & THE CANEBRAKE RATTLERS 2. WALK ALONG JOHN: BUD HUNT 3. DURANG'S HORNPIPE #2: ART GALBRAITH AND GORDON MC CANN 4. DURANG'S HORNPIPE #1: ART GALBRAITH AND GORDON MC CANN 5. OZARK MOUNTAIN HOME: LEFTWICH, HIGGINBOTHAM AND RITCHIE 6. POLK COUNTY BREAKDOWN: ART GALBRAITH AND GORDON MC CANN 7. GONE HOME: GRANDPA JONES 8. UNNAMED INSTRUMENTAL: BUD HUNT 9. "YODELING SONG": GRANDPA JONES

OZARK. Say it and a picture blossome of a lore fiddler on a perch about to give a fruit validier a trait of run wit Say it again. And again. Which each saying a new image is viewed. For most of us those visions are musted. ... A Missouri square dance with couples, young and old, repeating entire-old patterns. An Arkansar grandmother sharing with her grandchildren a ballad she learned from her grandchildren and with the grandchildren and the sharing with grand the grand with the grandchildren and the grand with the grand with

For a number of generations the Orark Plateau was thought of by outsiders as an isolated inhospitable hinterland with a landscape and population worthy only of scorn. The people who lived in the Ozarks were, apparently, content to be the outsiders kill the threatestwa-stare all, they, like the legendary fiddler, here the joke was on the outsider. Today the area is a vacation hand and a retirement paradise and the rest of the control of the outsiders with the control of the outsiders. To a score of the outsiders of the outsiders

The Brandywine Friends of Old Time Music (sponsors of the Brandywine Mountain Music Convention) tapped that reservoir of memories to bring MUSIC OF THE OZARKS to a thousand or more lovers of old time music in July 1984. And on that shaded hillside near Fair Hill, Maryland, those fans were rewarded with a new wealth of musical images.

This recording presents a generous sampling of those images and memories. So let your turntable do its work and let Uncle Bud, Grandpa, Fiddlin' Art and all the others take you on a trip to the Ozarks.

Songster Bud Hunt was playing for dances and parties as a ten-year old and has been a fill-fledged entertainer ever since. As part of the country-duo, Bud and Spud, he wan on the KMBC (Kansas City) Brush Creek Pollies as early as 1938. Bud is a complete entertainer composer, piricis, tagger, instrumentalist, raconteur and humorist. He has appeared on numerous radio and television programs, including the Grand Ole Orar. A native of Missouri, Bud now makes his home in Pittsburg. Kansas.

Granfox (Louis Marshall) Jones needs little introduction. A star of Het How, the Grand Ole Open and member of the Country Maish Hall of From he began performing before he was twelve. He was inspired by, among others, the legendary limine Redgers (listen to My Little Old Howen Doun in New Orleans and had long personal and musical associations with such greats as Bradley Kincald, Merk Pavis and the Delmore Brothers. Phrahps best known as a humorist, he is a superb congeriter (Trugic Romanos, Built More Miles to Louisville), and has influenced a host of young Mountain View, Admans, Alver be it, wis view (fielder Ennous and and and operate a dinner theater, (Ramona was a guest at the 1880 Brandywine Mountain Music Convention—Women of Old Time Masic.)

Art Galbraith is an admired and respected fiddler whose earliest teacher was his uncle Many of the tunes Art learned were passed down from his great-grandifielter and, even today, those tunes are the core of Art's repertoire. A retired postal employee, Art's fiddling is styll-stillarly representative of the Missouri Darks and in, at the same time, all his own, Gordon McCann, is an exceptional back-up guitar player, strong and all his own, Gordon McCann, is an exceptional back-up guitar player, strong and the properties of the pr

Ozark music, like all music, is dynamic, It has absorbed many influences and traditions and, in turn, has enriched the musical lives of many beyond its physical boundaries. Bands like Leftwich, Higginbotham and Richtein and Major and the Cane Theorem of the Cane and the Can

They represent even more though. They also stand for the old time music lower tuniscians and family who annually make their way from arcsus the nation (and around the world) to the Brandywise Mountain Music Convention. The convention has been described as a "musical extended family remain." That it is, And more Planned around a specific theme (hence "Music of the Ourats", etc., each festival provides all violates—musicalin, fin and curiously seeker—with the opportunity to blend past memories with today's experience; and to share that experience with others. This and sold is the provided of the other parts of these memories and experience. Annin and aranin.

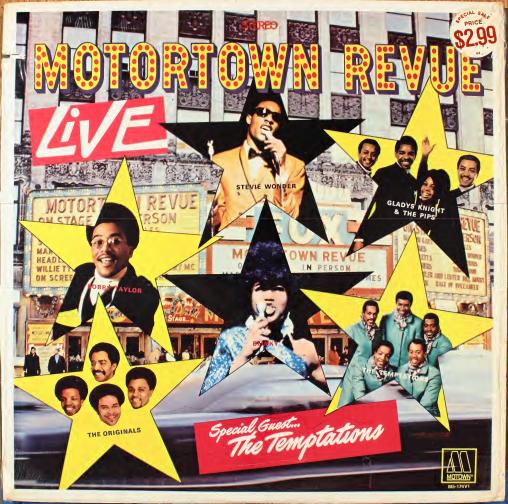
George Mercer

PRODUCED BY THE BRANDYWINE FRIENDS OF OLD TIME MUSIC * SELECTIONS AND ALBUM COORDINATION BY CARL GOLDSTEIN RECORDED BY CHARLES RIVER PRODUCTIONS, CAMBRIDGE, MASS, * COVER PAINTING BY WILLIAM G. TEODECKI * EDITED BY WORBY PATTERSON

BACK COVER LAYOUT BY RIVA BROWN • ART DIRECTION BY MOISHE MARK AND ALICE SEBRELL

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HERITAGE





MOTORTOWN REVUE

AVE

SIDE

SING A SIMPLE SONG

I CAN'T TURN YOU LOOSE

I WOULDN'T CHANGE THE MAN HE IS

WHO'S MAKING LOVE BOBBY TAYLOR

DOES YOUR MAMA KNOW ABOUT ME

MALINDA BOBBY, TAYLOR CLOUD NINE SIDE 2

AIN'T NO SUN SINCE YOU'VE BEEN GONE GLADYS KNIGHT & THE PIPS

I WISH IT WOULD RAIN GLADYS KNIGHT & THE PIPS

MONOLOGUE GLADYS KNIGHT AND THE PIPS

(I'M AFRAID) THE MASQUERADE IS OVER GLADYS KNIGHT & THE PIPS

I HEARD IT THROUGH THE GRAPEVINE GLADYS KNIGHT & THE PIPS

FOR ONCE IN MY LIFE STEVIE WONDER

SHOO-RE-DOO-BE-DOO-DA-DAY

UPTIGHT (EVERYTHING'S ALRIGHT STEVIE WONDER

THE SOUND OF YOUNG AMERICA" T N

ORIGINALLY RELEASED 7/10/69

1969 MOTOWN RECORD CORPORATION DETECTE MICHIGAN MODERN



THE ORIGINAL SOUND TRACK RECORDING

GIRL







Mickey Rooney Judy Yarland
June Allyson Nancy Walker

Tommy Dorsey and his Orchestra





GIRL CRAZY

Fred Finklehoffe who wrote the screenplay from this original book of Guy Bolton-Jack McGowan's stage hit of 1930-31, cleaned it up and made it a perfect screen vehicle for Mickey Rooney and Judy Garland, tossing out all the double entendre lines and changing the locale from a Dude Ranch to a western University. This was one of eight films Mickey and Judy made together.

This was the second version of the film, the first being an RKO 'B' starring Wheeler and Woolsey with all the top tunes thrown out at that time except "I Got Rhythm." Not so this time, although, "Rhythm," is again overdressed in this production, which was directed by Busby Berkley. All the George and Ira Gershwin music was retained.

Judy Garland is in the role originally played by Ginger Rogers on the stage and Nancy Walker is in a semblance of Ethel Merman's part. Newcomer June Allyson appeared briefly in a music sequence with Tommy Dorsey's orchestra.

SYNOPSIS

Mickey Rooney (Danny Churchill, Jr.) is the son of wealthy newspaper publisher (Henry O'Neill). Danny is a callow playboy with nothing but good times and girls on his mind. His father in order to straighten him out, sends him to a rugged all male college out west where he meets Judy Garland (Ginger Gray), the granddaughter of the Dean of the University Phineas Armour (Guy Kibbee).

The school is in bad financial straights so in order to put the school back on its feet he persuades the school board to make the university co-educational. Mickey and Judy then stage a western jamboree for the finale which helps raise the money they need to save the school from financial failure.

SIDE 1

1. Overture (Studio Orchestra)
Treat Me Rough June Allyson, Mickey Rooney and chorus with
Tommy Dorsey's orchestra
2. Bidin' My Time Judy Garland and The Kings Men
3. Could You Use Me Mickey Rooney and Judy Garland
*4. Bronco BustersJudy Garland, Mickey Rooney
and the state of t

SIDE 2

1. Happy Eirthday Ginger (F	loger Edens) Rags Ragland and chorus	
Embraceable You	Judy Garland and chorus	
2. Comedy Routine	Mickey Rooney	
3. Fascinating Rhythm	. Tolmmy Dorsey's orchestra, instrumental	
	Rags Ragland with vocal by Judy Garland	
5. I've Got Rhythm Judy Garland, Mickey Rooney and chorus with		
	Tommy Dorsey's orchaetra	

END

*This title was cut from original release Music by George & Ira Gershwin

© P HOWARDS INTERNATIONAL 1982

H.S. 5008





SPECIAL LOVE

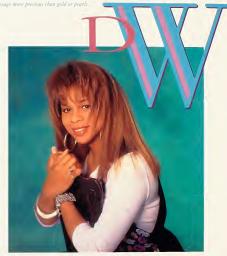
FIRE INSIDE MY SOUL

HEALING

I'M FREE

EVERY MOMENT

"I'm wending out this friendly invitation
I hope to touch each corner of the world
I send it out in love and dedication
Its message more precious than gold or pearl



Produced by BRAD WESTERING
for Gateway Music House, Inc.

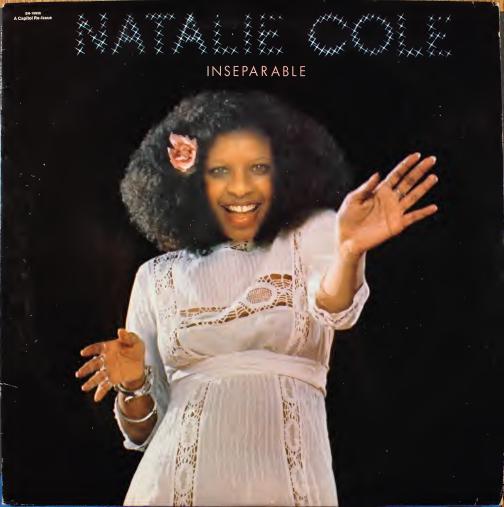
WHO'S WHO

HIS EYE IS ON THE SPARROW

GIVE IT ALL TO YOU,

SOMEBODY LOVES YOU

WE SING PRAISES



A short time ago, a demo tape arrived on my desk bearing the name Natalle Cole. Being more than familiar with legions of sons and daughters of great artists who have attempted to follow in their parents' footsteps—only to fail (sometimes miserably)— the mere presence of the tape created no great excitement in my life. In fact, it laid around for a few days.

When I did play it, however, all this changed. The beauty and power of this young lady's voice became apparent immediately. There is no doubting the fact that Miss Cole is blessed with that rare talent destined to make her a star of enormous magnitude for some time to come.

I am certain that obvious comparisons of Miss Cole's voice to that of a few noted female singers will be made. This, however, can only be superficial. For, after one has really listened to this album, the uniqueness and quality of Miss Cole's own voice and style will become readily apparent

> The songs presented on Miss Cole's debut album were all written and composed by the album's producers, Messrs. Chuck Jackson and Marvin Yancy. These two gifted individuals have,

in my opinion, superbly captured the beauty, power and range of Miss Cole. From the opening rocker of "Needing You," to the closing sensuousness of "You," Miss Cole's versatility is dramatically showcased.

Needless to say we at Capitol are tremendously pleased by our reunion with the Cole family. It has always been pleasant and one that we are grateful to be able to continue,

Loster Geneld

Larkin Arnold Executive Producer



Side One NEEDING YOU 2:45

JOEY 2:57 INSEPARABLE 2:26

I CAN'T SAY NO 3:30

THIS WILL BE (An Everlasting Love) 2:50

Side Two

SOMETHING FOR NOTHING 2:57 I LOVE HIM SO MUCH 3:24

HOW COME YOU WON'T STAY HERE 3:03

YOUR FACE STAYS IN MY MIND 2:45

YOU 3:30

All Selections Published by Chappell Music/ jay's Enterprises, Inc./ASCAP except "Needing You" Published by Chappell Music/Butler Music Publishing Corporation/ASCAP

Arranged by R. Evans, C. Jackson and M. Yancy Produced by Chuck Jackson and Marvin Yancy Personal Management: Kevin Hunter Spiritual Advisor: Janice Williams

Recorded at Curtom Studio and Universal Studio Engineers: Roger S. Anfinsen and John Janus at Curtom Studio (Side 1 and Side 2, Track 1) Richard Adler and Bruce Swedien at Universal and Paragon Studios (Side 2, Tracks 2-5) Art Direction: Roy Kohara Photography: David Alexander

A Capitol Re-Issue





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MERCURY TING STEREO

DISCOTHEQUE

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BOSSA NOVA DESAFINADO
TWIST CLEMENTINE

BIKU I SAW HER STANDING THERE

CHA CHA PERFIDIA

MASHED POTATOES STRINGY MASHED POTATOES

HULLY GULLY HOKEY POKEY HULLY GULLY

WATUSI WATUSI SKA JAMAICA ISLE BIRD SHE LOVES YOU TWIST MAGGIE





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Outes-Mad About The Boy Born to Be With You and MGW 12121 SRW 16121



SARAH VAUGHAH-All Time Faneriles-It I Loved You, Easy Come Easy Go Lover, Old Love, LDUIS JDRDAH—Semebody Up Those Digs Me—Knock Me A Kiss, Choo Choo Ch Boope, and















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Orchestra—Arreld Amaru—Joe Maybrown
and His Mountaineers—Curbs Giever and
Bis Ontheotra—Joe Winters. The Holory
Pakey, This Burry Hop, and 17 afters.

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Little Induse, Did You Ever See A Lasser,
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Blown Jug, Casey Jones, and seven others.
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ERN STARS - I Found Out, Los-ing Game, Last Night I Heard















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ting Gypsy Cornel Quant. A Little Br OT Heaven (Sue They Call It Ireland). Fronk Parker, L. Danny Boy (Londonderry Artiffers). Parker Rocky Road To Dublin: The Clarge Bourbers, The Isle Of Innufree! Cornel Quant, Edecel Duwn Aster, The Rock Of Tribles Christopher Lynch's.

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EYES PRETTY WOMAN - LITTLE HEADS IN BUNKBEADS - CARDLINA ON MY MIND - WHO 010 A NUMBER ON ME - LAZY SUSAN - COME BACK BILLIE - THE FOOD LIFE - DANCE TO THE

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ONEY YOU HANK DO FAT — SELVEY IN MM —
ONEY YOU HANK DO FAT — SELVEY IN MM —
ONEY YOU HANK DO FAT — SELVEY IN MM —
ONEY YOU HANK TO FAT —
SELVEY IN MACHINE SHOOL ON THE STATE —
SHOOL HOW A DEPT AND — ONEY THAT HE SHOOL
SHOW LIT OR — SHOW FACE — ONEY ON THE
LEVET — ORANCE SLOSSON SPECIAL — YOU'VE
LEVET — ORANCE SLOSSON SPECIAL — YOU'VE
OUT A FERRICO — MAY — SHOPTEM — LAK

GOT A FRIEND - MY WAY - SUPERSTAR - I'LL
MEET YOU HALFWAY - ALONE AGAIN, NATU
RALLY - SAY, HAS ANYBDDY SEEN MY SWEET
GYPSY ROSE - SONG SUNG BLUE - WE OIGNT
KNOW THE TIME OF DAY - BABY I'M A WANT
YOU - LADY LAY - YOU DON'T HAVE TO ASK -

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ALBUM

STEREO

Will The Circle Be Unbroken? Marty Robbins, How Great Family Wait A Little Longer, Please Jesus/Stonewall Jackson, Jesus/Carl & Pearl Buffer, Just A Closer Walk With Thee/Soon Jewasi¹, 2nd 4 Petri Buller, 2016 A. Groot I was A Groot Johnson Gers Loger Speckle Buddigwo Acoff and Hri Senoky Mounter Boys A Abdung Loved Annte Bryont. Dust Over In The Glory Land Chuck Wignin Gang. Farth(Ray Price, Angel Mother) Inn d Jesse with The Cognina Boss, Ohi Mary Don't You Weepflord

Will Jac Circle the Obstacles Story Fronting, from Geet
Thou Arti Tannov Wrette Little Community Church* (Bull
Mostore and His Blue Geess Boys: Are You Washed In The
Blood*) The Steller Brothers It Was Jesus Johnson Cash Neur Blood" The Steller Brothers It Was Lesuis Abstract Code Test In Cook Journal Deer When Dry Ring Blood Golden Belld Datal Houston, Sodily And Tenderty/Law Nobort. Why Me, Lord Term Grater, File Ply Anysylvany Conffici Hierarch Cole, Ridge Brot. Take Up 'Thy Const-Little January Dickses: When The Roll Les Clieb Up Vander/Burry Robbort. Amazing Grace Groups Inner, I Belsevel Law Brown, Google Shapi The Carter Groups. Ives. Give Mother My Crown// ester Flats & Farl Servee.



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HOLLAND, THE LEAVING OF
LIVERPOOL, KELLY; THE BOY
HOM KILLANN, HOLY GROUPO,
MOTOR CAR; PATRIOT GAME; A
JUG OF PUNCE; THE PATRIOT
GLASS; WILLO ROVER; FOUR
GLASS; WILLO ROVER; FOUR
BOYER; GALWAY LOSS, BOYT IT GRAND
BOYS; GALWAY CITY; FRECOMS
SONS; GREEN IN THE GREEN, THE
MOONSHIRER; BIRCH, THE
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 Eh Cumpani/Inhut LeRose, Al-De-La/Jerry Vole, Mala Femmens/Robert Goalet, Oh Mane/Loast Prims, Luna Rossa Voc Domone, 2. Volasel Jerry Vole, Just Say I Love HeriEnte. Stuarts, Botch-a-me Rosemary Clooney, Cuo, Cuo, Bambina Study Greco, Non Dunentical/Robert Goodet, That's Amont Lou Monte. 3. Celeste Aids/Enzo Stuari, Nama/Boddy Greco: Come Back To Somento/Dick Roman, You're Break uig My Heart I's: Dateone, My Inamorata Tony Benerit.
4. Doream/Johns Le Rose, I Have But One Heart Fre Dateon.
It Had Better Be Tonghi/Buddy Greco, You Don't Have To Say You Love McTerry Vafe, Mambo Italiano/Rosensor.



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LET'S DO IT — WITHOUT A SONG
AFTER YOU'RE GONE — SWEET SUE
FINE HER ALL YOU SPARE A DIME
IVE GOT THE WORLD ON A STRING
HOW DEEP IS THE OCEAN — OD YOU
EVER SEE A DREAN WALKING — OOWN
HE OLO ON ROACH — OOWN CHANCE - TEMPTATION SOME OF THESE DAYS (Mills Brothors)



CHARLIE RICH

HIS SUPER HITS

BEHIND CLOSED DOORS - BY THE TIME I GET TO

PHOENIX - BIG BOSS MAN - A FIELD OF YELLOW

DAISIES- MY ELUSIVE OREAMS - THERE WON'T

BE ANYMORE - A WOMAN LEFT LONELY DADDY DON'T YOU WALK SO FAST - ALL OVER

ME - AMERICA. THE BEAUTIFUL - THE MOST BEAUTIFUL GIRL - I LOVE MY FRIEND - NICE 'N'

EASY - TRY A LITTLE TENDERNESS - EVERY

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VOLUME

ALONG THE NAVAJO TRAIL, WHEN IT'S NIGHT TIME IN NEVADA, BLUEBERRY HILL OLD FAITHFUL RIDIN' THE RANGE, DOWN ON THE OLD PLANTATION SINGER THAN YOU APPL MY MOMIZALL OF THE CANNON, SOMEBOD'S BIGGER THAN YOU APPL

GLASSIFS

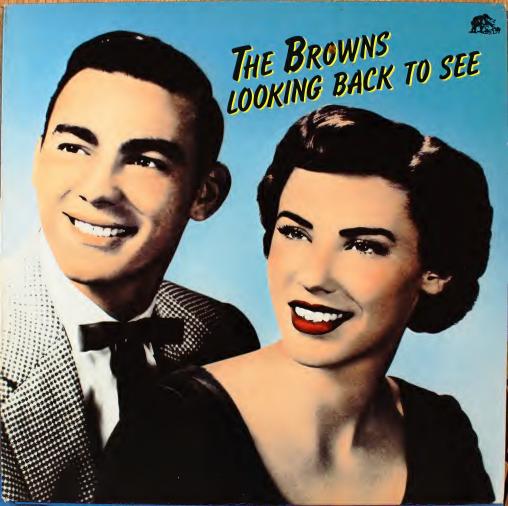


FINE AUTI

ALONG THE NAVAJO TRAIL
WHEN IT'S NIGHT TIME
IN NEVADA
BLUEBERRY HILL
OLD FAITHFUL
RIDIN' THE RANGE
SIDE WOO

SDEWNO
DOWN ON THE OLD PLANTATION
SILVER ON THE SAGE
MY MOM
CALL OF THE CANYON
SOMEBODY BIGGER THAN
YOU AND I

PRODUCED BY CARL COTNER. Leather Craft by Notan Hughey Directory



in the last of 1923 independent record producer Fabor Robison was all the large. Stars like Jim Represent Johnson Horton were of White Jimps. Stars like Jim Represent Johnson Horton were of White Jakobit Island is stress has could have come and a way, proven one to be a stress of the star of t

and the problem in a classification of the control of the control

of it for might belash. Agent Roticions. String dis successful time ghores of Fabor-Abbot the Format were dis a Seat of John String of Seat of

SIDE 1

LOOKING BACK TO SEE

[Jim Ed & Mexina Brown] Fabor 107; 2:15 @ 1954 RIO DE JANEIRO [Jerry Hamilton] Fabor 107; 2:29 @ 1954 DRAGGIN' MAIN STREET

[Jim Ed & Maxine Brown] Fabor 118; 1:51 @ 1955 YOU THOUGHT I THOUGHT [Ira & Charles Louvin] Fabor 126; 2:28 @ 1955

ITSY WITSY BITSY ME [Jim Ed & Maxine Brown-Gene Davis] Fabor 112: 2:26 ♥ 1954

YOUR LOVE IS WILD AS THE WEST WIND [Dee Ray Williams] Fabor 118; 2:18 @ 1955

THE GRASS IS GREEN [THE ABBOTT SINGERS] * [Larry Stamps-Harry Black] Fabor 129: 2:50 @ 1955

LOOKING ON [THE ABBOTT SINGERS] * [Laura Gastinger-Lou Halmy] Fabor 129; 2:12 @ 1955

SIDE 2

JUNGLE MAGIC [Jack & Mary Gilbert] Fabor 122; 2:41 @ 1955 SET THE DAWGS ON 'EM [Tommy Relff] Fabor unissued: 2:31 @ 1986

I'M YOUR MAN, I'M YOUR GAL [Don Grashey-Buddy DeVal] Fabor unissued; 2:08 @ 1986 WHY AM I FALLING [Jim Ed & Maxine Brown-Gene Davis] Fabor 112; 2:15 [®] 1954 DO MEMORIES HAUNT ME

[Lonnie Coleman] Fabor 122: 2:25 @ 1955 IT'S LOVE I GUESS

[Ira Louvin-Phil Moss] Fabor unissued; 2:05 @ 1986 HERE TODAY AND GONE TOMORROW

[Jim Ed & Maxine Brown] Fabor 126: 2:57 @ 1955 **COOL GREEN** [Raymon-Martell-Lane] Fabor unissued; 2:21 ® 1986

PRODUCED BY FABOR ROBISON RE-ISSUE PRODUCED BY RICHARD WEIZE MASTERED BY BOB JONES

THANKS TO: JIM ED BROWN, MAXINE BROWN. DOUG HANNERS, HAROLD HENSLEY, BOB JONES, PAUL RAGSWORTHY, FABOR ROBISON. SI SIMAN and WESLEY W. "Speedy" WEST

> LICENSED FROM RCA VICTOR RECORDS * LICENSED FROM FABOR RECORDS

ASK ALSO FOR OUR FREE CATALOG, WITH MANY ROCK'N ROLL, COUNTRY AND OLDIES LPs, etc. BITTE FORDERN SIE UNVER-BINDLICH UNSEREN GRATIS KATALOG MIT VIELEN ROCK'N ROLL, COUNTRY UND OL-DIES LPs, etc. AN.







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Charles Wolfe, July 1986

THE BROWNS

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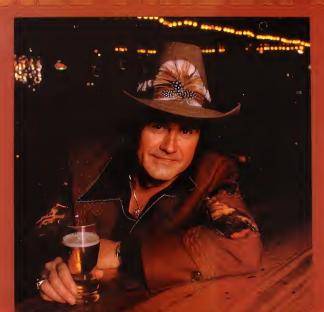
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HONKT TONKIN'

© 1992 CBS Inc./ @ 1992 CBS Inc./Manulactured by CBS Records/CBS Inc./51 W. 52 St., New York, N.Y. 10019/ Produced by Jack Jackson and David Thompson for Odyssay Productions Recorded and mixed in Nashville by Hollis Halford and Pat McMakin at Audio Media Recorders bass - Jack Jackson » drums - Eddle Bayers » keyboerds "Dennis Burnelds » ecoustic end electric geltars - Paul Worley, Mart Casstevens - atesi gultar - Sonny Garrieh, Larry Sasser back-up vocats - Donna Sheriden, Karan Toylor, Doug Clements, Al Henson ert direction - M. K. Key for SHiBUI backliner grephics - Loni Rosenberg photography - Melodie Gimple Special Thanks to Blezing Saddles Saloon, Neshville Side Two LYIN' EVES DON'T, LET ME CROSS OVER GOOD HEARTED WOMAN I BELIEVE IN YOU ROLL ON MISSISSIPPI FADIN' IN FADIN' OUT COCA COLA COWBOY HONKY TONK ANGEL CRARY ARMS



TERES AND BREWER



in London





TERESA BREWER, vocal, TOM PARKER, plano & organ, ALBERT LEE, electric plano and guitar, JOHN GUSTAFSON, electric bass; CHAS HOOGES, electric guitar, bass & vocal, RAY SMITH, electric guitar, RAY COOPER, percussion; PAUL HAMMOND, drums.

Pub.: Combine Music-BMI

3. ANOTHER USELESS DAY (2:45)

Pub.: Jamarnie Music-BMI

TERESABREWER, vocal; TOMPARKER, piano & organ; ALBERTLEE, electric guitar, organ & vocal; GARY TAYLOR, electric piano & guitar, JOHN GUSTAFSON, electric bass; CHAS HOGGES, electric guitar, bass & vocal; FAY SMITH, electric guitar, & vocal; JOE JAMMER, electric guitar; RAY COOPER, percussion; PAUL HAMMOND, drums.

4. UP ON CRIPPLE CREEK (4:33)

TERESA BREWER, vocal; JOHN GUSTAFSON, bass; MIKE GILES, drums; PETE ROBIN-SON, electric piano; DAVE PEACOCK, CHAS HODGES, acoustic guitars & vocals; B.J. COLE, dobro; HUGH BURNS, electric quitar.

5. MUSIC TO THE MAN (3:11)

Pub.: Jamarnie Music-BMI

TERESA BREWER, vocal; TOM PARKER, piano & organ; ALBERT LEE, electric guitar, organ & vocal; GARY TAYLOR, electric piano & guitar; JOHN GUSTAFSON, electric bass; ČHAS HODGES, electric guitar, bass & vocal; JOE AMMER, electric guitar, AVOCAI; JOE JAMMER, electric guitar; RAY COOPER, percussion; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI; JOE BUTLER, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, drums; ARTIE BUTLER, AVOCAI, DESTRUMENT AND COOPER, PERCUSSION; PAUL HAMMOND, DRUMS AND COOPER, PERCUSSION; PAUL HAMMOND, P

Comp.: Van Morrison

Comp.: Misener, Henley, Fray, Leadon

TERESA BREWER, vocal: JOHN GUSTAFSON, bass: PETE GAVIN, drums; CHAS HODGES. acoustic 12 string guitar & vocal; DAVE PEACOCK, acoustic 6 string guitar & vocal; B.J. COLE, pedal guitar; PHIL DENNYS, piano harpsicord & string arrangment

3. HOT DAMN HOME MADE WINE (3:09)

Comp.: Chas Hodges, Dave Peacock

TERESA BREWER, vocal; CHAS HODGES, acoustic 12 string guitar, bass, violin & vocal; DAVE PEACOCK, acoustic 6 string guitar & vocal; STEVE ROWLAND, percussion and extemporaneous noises

4. SCHOOL DAYS (2:49)

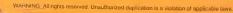
Comp.: Chuck Berry

TERESA BREWER, vocal; TOM PARKER, piano & organ; ALBERT LEE, electric guitar & organ; GARY TAYLOR, electric piano & guitar; JOHN GUSTAFSON, electric bass; CHAS HODGES, electric guitar & bass; RAY SMITH, JOE JAMMER, electric guitar; RAY COOPER

5. WHUPIN' IT (3:05) Comp.: Charles Gearheart

Pub.: Goose Music-BMI TERESA BREWER, vocal; JOHN GUSTAFSON; bass; MIKE GILES, drums; HUGH BURNS, electric guitar; DAVE PEACOCK, acoustic guitar & vocal; CHAS HODGES, acoustic guitar, violin & vocal; PETE ROBINSON, piano.

The selections contained in this album were previously issued on Amsterdam 12013 and 12015.



CHAS HODGES, DAVE PEACOCK, PETE GAVIN courtesy of Albanic Records JOHN OUSTAFSON courtesy of Purple Records; CHRIS MERCER courtesy of Green Mountain Records; JGE JAMMER courtesy of EM Records; BJ. COLE courtesy of United Artists Records; PETE ROBINSON courtesy of Heavy Dog Productions; PETER FRAINFION courtesy of A & M Records.

SPECIAL THANKS TO CHAS AND DAVE FOR THEIR UNSWERVING HELP WITH SELECTION OF SONGS AND DAVE FOR THEIR UNSWERNING F WITH SELECTION OF SONGS AND MUSICIANS. THROUGHOUT THE RECORDING SESSIONS, IT WAS THEIR ENTHUSIASM AND "HAPPY

Produced by BOB THIELE

Engineers: GEOFF YOUNG, MIKE DUNN, JOHN MACKSWITH & BILL PRICE

Re-Mix: HARVEY GOLDBERG & BOB THIELE Mastering: GEORGE MARINO

Cover Photography: DAVID REDFERN Album design; GEORGE FRIED

TERESA BREWER FAN CLUB

⊕ & ≤ 1984 Teresa Gramophone Company, Ltd. 1414 Avenue of the Americas N.Y., N.Y. 10019, U.S.A.

c/o Bill Munroe, President

584 Prospect Street

New Haven, CT 06511

-Teresa Brewer

TALK" THAT TRULY MADE THE SONGS IN THIS ALBUM A REAL JOY

1. MUSIC, MUSIC, MUSIC (2:24)

Comp.: S. Weiss, B. Baum Pub.: TRO-Cromwell—ASCAP

2. THE PILGRIM—CHAPTER 33 (3:11)

Comp.: Kris Kristofferson

TERESA BREWER, vocal; CHAS HODGES, bass; PETE GAVIN, drums; PHIL DENNYS, plano & string arrangement; DAVE PEACOCK, MARK WARNER, acoustic guitars; HUGH BURNS, electric guitar; GRAHAM SMITH, harmonica.

Comp.: Chas Hodges

Comp.: Robbie Robertson

Pub.: Canaan Music-ASCAP

Comp.: T. Coulton, R. Smith

SIDE B

1. COME RUNNING (3:33)

Pub.: Warner Bros. Music-ASCAP

PIDL: Waffire Brow. WISSEM—ABOURT SON: bisse, PETE GAVIN, drums; CHRIS KARIN, TERESA BREWER, vocat, JOHN GUSTA-SON; bisse, PETE GAVIN, drums; CHRIS KARIN, TERESA BREWER, vocat, JOHN GUSTA, PETER FEMELY TON, MICHAEL SON, PETER FEMELY TON, MICHAEL SON, PETER FEMELY TON, MICHAEL SON, PETER FEMELY TON, PETER FOR THE SON, PETER FEMELY TON, PETER FEMELY SON, PETER FEMELY SON,

2. SATURDAY NIGHT (3:14)

Pub.: Beach Mark Music-ASCAP

Pub.: Jamarnie Music/Sam Songs, Ltd.—BMI

Pub.: Arc Music-BMI

percussion; PAUL HAMMOND, drums.

Jimmy Martin & The Sunny Mountain Boys



KB - 6

King Of Bluegrass



Hit Parade Of Love & & Other Bluegrass Hits



Jimmy Martin & The Sunny Mountain Boys



King Of Bluegrass



Hit Parade Of Love & & Other Bluegrass Hits

Side I

- 1. HIT PARADE OF LOVE 2:27
- 2. GRAVE UPON A GREEN HILLSIDE 2:37
- 3. SOPHRONIE 2:34
- 4. ROCK HEARTS 1:58
- 5. YOU DON'T KNOW MY MIND 2:52
- 6. BEAR TRACKS 2:03

Side II

- 1. GRAND OLE OPRY SONG 2:39
- 2. NIGHT 2:28
- 3. WHO'LL SING FOR ME 1:57
- 4. HOLD WATCHA GOT 2:23
- 5. BEFORE THE SUN GOES DOWN 2:36
- 6. CRIPPLE CREEK 1:46

S PESMOM I IGROM Pugoslaviju



A strana

- 1. OMER BEŽE NA KULI SEĐAŠE NADA MAMULA i narodni orkestar Žarka Milanovića
- 2. PROŠETALA JAGODA NA VODU 2,46 Duet ANICA i BRANKA uz orkestar Miodraga Jašarevića
- 3. VRTI KOLO (ar.Đ.Karaklajić) Grupa "ŠUMADIJA" i Narodni orkestar
- 4. BAŠAL BAŠAL SELJADIN (aranžman Stevo Teodosievski) ESMA i ansambl TEODOSIEVSKI
- 5. KOLO iz Vojvodine VELIKI NARODNI ORKESTAR RTB

R strana

- 1. RUMENA MI RUŽA PROCVALA ZEHRA DEOVIĆ i ansambl Milorada Todorovića
- 2 RASPLAKAL SE STAR REL DEDO ALEKSANDAR SARIEVSKI i orkestar Koče Petrovskog
- 3. UŠTAV RANO, RANO SABAJLE 2,55 (H.Elez-narodni) HERCEG ELEZ i Prizrenski orkestar
- 4. KROZ PLANINE BRDA I GORE 1.40 Klapa "TROGIR"
- 5. GOLUBAČKO KOLO 2.17 Ansambi DUŠANA RADANČEVIĆA

Produkcija gramofonskih ploča Radio-televizije Beograd, Makedonska 21 Recenzent Milan Dordević Glavní uredník Dragiša Petković Likovna oprema Aleksandar Aleksić

Jugoslovenski muzički folklor je veoma bogat i raznovrstan. Obuhvata sve oblike narodnog pevanja kao i sviranja na različitim instrumentima. Svaka jugoslovenska republika i pokrajina ima svoj specifičan muzički folklor, a i pojedine oblasti (regioni) imaju ga u obilju sa svojim koloritom.

Kad se čuju vesele slovenačke pesme, neobično lepi međumurski napevi, arhaični istarski muzički folklor i tople dalmatinske melodije, zanosne bosanske pesme, izvorne srpske igre, epske crnogorske pesme i suptilni makedonski ritmovi, osetiće se da je jugoslovenski muzički folklor neobično bogat, upravo raskošan u svojoj raznovrs-

THROUGH YUGOSLAVIA IN SONG AND DANCE

Yugoslavia's musical folklore is exceptiona-Ily rich and varied. It encompasses all forms of folk singing, and playing on a wide range of instruments. Each Yugoslav Republic and Province has its own specific music folklore, while some regions within them also stand out in the wealth of their original expression.

When one hears the gay Slovenian songs, the unusually appealing melodies of Mediimurje, the archaic music of Istrian folklore and the warm songs of Dalmatia, the enchanting melodies of Bosnia, the original dances of Serbia, the epic songs of Montenegro and subtle rhythms of Macedonia, one will realize that Yugoslav musical folklore is unusually rich, veritably luxuriant in its range and variety.

С песней и пляской по Югославки

Музынальный фольклор Югославии очень богат и разнообразен. Он вилючает асе жанры народного пения и плясни, наи и игры на различных инструментах. Каждая югославсная республика или край имеют свой специфический музынальный фольнлор, а а отдельных областях он очень богат по своему ноло-

Ногда слушаете аеселые словенские пескк, очень прасивые меджумурские калевы, старый истрийский музыкальный фольклор и теплые далматинские мелодии, протяжные к чуастаенные боснийские песни, оригиналькые сербские плясии, зпичесние черногорские лесни и ритмичесние манедонские мелодии, то почувствуете, что югославсний музынальный фольклор необынновенно богатый, к очекь расношный а своем разкообразии.

Mit Lied und Tanz durch Jugoslawien

Die jugoslawische Musikfolklore ist sehr reich und mannigfaltig. Sie umfasst alle Formen des Volksgesangs und des Spielens auf verschiedenen Instrumenten. Alle jugoslawischen Republiken und Provinzen und die einzelnen Regionen haben ihre spezifische Musikfolklore.

Wenn man die heiteren slovenischen Lieder. die ausserordentlich schönen Weisen des Medjumurie, die altertümliche istrische Musikfolklore und die gefühlsvollen dalmatinischen Melodien. die bezaubernden bosnischen Lieder, die originalen serhischen Tänze, die enischen montenegrinischen Lieder und die subtilen mazedonischen Rhytmen hört, verspürt man wie ausserordentlich reich, geradezu prachtvoll die jugoslawische Musikfolklore in ihrer Mannigfaltigkeit ist.

CHANTS ET DANSES DE YOUGOSLAVIE

Qui dira la richesse du folklore musical de Yougoslavie. On y trouve toutes les formes de chant populaire et les façons les plus variées de jouer d'instruments tout aussi variés. Chacune des républiques et provinces yougoslaves possède un folklore musical qui lui est propre et même certaines régions détendue modeste ont un folklore musical spécifique, d'un très riche coloris.

On se rendra compte de la très grande richesse du folklore musical vougoslave, véritablement somptueux dans sa diversité, en écoutant les chansons pleines de gaité de la Slovénie, les chants étrangement beaux de la région de Mediumurie, le folklore musical archaique de l'Istrie, les chaudes mélodies de la Dalmatie, les enivrantes chansons de la Bosnie. les danses originales de la Serbie, les chants élégiaques du Monténégro et les rythmes subtils de la Macédoine.

JEFFREY MILBURN



Cratique

A widge As a notice plaint, for one persecé excellent for ent alemany. There on excellent ideal could be mellent persecé pour nous trouble has i den for us telemant il est sol pour foi il est moi tel me il se von, lot you fil is me) et apendiet ests formatable en appendier des anesterne

Hey habe sweet tooth queen, your living is mean frouble follows you wherere you lean but for honging on light, for just one small bite cause together you know were right

Exolique

Entiréc avec mot un monde ou nous sommes perdues figure with me, a world where we are losti tip up all the gas, treated too fast and come away, away with me, we'll last and last and last.

Five Oclock
Five objeck and its over
I was chee a child of eight
now to be inventosever—I must carry all my sins Remember simple then,

no retentions needed morning report Start as ain to start over seethir J masses gore of crowds eight o lock sings of tempest rising southir at the but

Who ar - you and what work at I day get it together It's a perioday

Simple (spirits sing Inside can't s' and the black of night cover the shower me stay with me the night

Winter of Allord A sigh, soft cry, another day is begun (wish, mar), could only understand

since you left, my days they are so cold its a fix an felt, a fixed tell winning of my mind

the firt o, that, we shared the summer sun-we played, and layed, there upon the sand

since you left, my days they are so cold les a hour felt, a head left

What I know now is how I feel without you and I I is is now I might make it through

but then I hold your picture in my hand. I dream, silent scream, of all the joy we had since you left, my days they are so cold ins a heart felt, a heart felt winns ig of my mind

DOWN Time a sweet and round time time spent on flows and blows long tours raw and slow

I thought that I could last but good am I so fast cant to on I've got to grasp to ge it back

Touch Me Took me tooch me with your melting tooch. Loodf never get enough sizzle queen you know Lam your man hold me down belose my discuits Jam

Hey baby its all yours, hey baby baby

Lady in Grey

Lacy in Grey, and rose of hair just now I saw, that you so care it was the newness and the tune when you're in roum, it was so soon You painted dreams, watercolor schemes ali yes so well. I couldn't tell that the end was so in sight felt with a sight, a hightened plight

Oh if I could say right now what is sould have said anyhow the clear and the pure If was unjure.

Paned the bittensweet separate ways nie mine. Lou Bay Illiat all the while that we could be dream! I anumity, upon the sea

Oh if * could say light now--wher * should have said anyhow the clatin and the pure If Yeak Lenute



MODEL ARISIC BY Jeffrey Milburn

PRODUCED BY Jelirey Wood

ENGINEERED BY Steve Contex

RECORDED & MIXED AT. Fallen Rock Studio-Evergreen, Colorado

MASTERED AT: A & R Records—Dallas, Texas

JEFFREY MILBURN: vocals, pianos, synthesizers

IEFFREY WOOD: pianos, synthesizers, acoustic guitar

GORDON KENNEDY: drums, percussion

TERRY SINES: electric bass, acoustic bass

PETER HENNIG: fretless bass

MELINDA MARINARO: flute

FLY McCLARD

saxophone STEVE CONTER electric guitar

TOM WASINGER. acourtic guitar, electric guitar

STEVE JOHNSON percussion

CANDACE VAN ARK: background vocals

ALBUM ARTWORK & DESIGN Jettney Mulburn

FRONT COVER PHOTOGRAPH: Frednc Fusilier

B-W'A COVER PHOTOGRAPH: John Dinkmeyer



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JESUS VASQUEZ

CON LA GUITARRA DE

OSCAR AVILES

S O N O RADIO

MONAURAL

LADO - A

EL PLEBEYO ENGAÑADA ANDANDO VENGO DE ASCOPE BENDITO AMOR DEBEMOS SEPARARNOS MORROPON DE SAN MIGUEL

LADO - B

EL GUARDIAN
VIVIR UNA ILUSION
A LAS ORILLAS DEL RIO
NO QUIERO RECORDAR
NO TE YAYAS
CANTO A MI TIERRA

con la guitarra de OSCAR AVILES

Hay nombres que no necesitan presentación. El prestigio de una trayectoria artística de méritos indiscutibles, hace innecesario buscar una nueva calificación a quien ya ganó el corazón del Pueblo.

Es el caso de JESUS VASQUEZ.

La consagrada artista peruana en cuya voz es, siempre, más bella nuestra canción popular, ha registrado este disco con una selección de temas imperecederos. "El Plebeyo", "El Guardián", "Engañada", por cilar algunos, nos dicen de la execlencia del repertorio de este álbum.

Y esto no es todo. La incomparable Jesús cuenta en este disco con la compañía del extraordinario guitarrista peruano Oscar Avilés.

Así, dos nombres, dos figuras de la Canción Peruana, deleitarán desde este SONO RADIO a sus incontables admiradores y, por qué dudarlo, a todos los peruanos.

REALIZADOR: MARIO CAVAGNARO

Fotografía Carátula: Miguel Ashe

offer "DIM OLE"

distribuido por REMO RECORDS CORP. 664 10th Avenue, New York 10036 •

581-9011

SONO





jacques kayal

DEDICATED TO: VERA MAZEL, MY VOICE TEACHER AND DEAR FRIEND.

SIDE ONE

- 1. QUE C'EST TRISTE VENISE
- (F. Dorin, C. Aznavour)

 2. MAYBE WE CAN, MAKE IT WORK OUT
 (J. Bornwin, J. Kayal)
 3. HOW CAN YOU BLAME ME?
 (A. Amendola, R. Murolo, H. Slaughter)

- 4. YOU ARE MY ONE DESIRE
- (A. Romeo)
 5. DIO, COME TIAMO
 (D. Modugno, P. Vance & L. Pockriss)
 6. WINDMILLS OF YOUR MIND
- (M, Legrand, M, and A, Bergman)

SIDE TWO

- SOMETHING IS HAPPENING
- (R. Del Turco, G. Bigazzi, J. Fishman) 2 ET PLUS JE T'AIME
- (Paoli, Barriere)
- YOUR DEVIL SMILE
- (Lardini, DeCurtis, H. Slaughter)
- LA MIA SERENATA
 (Mogel, Boncompagni, Fontana)
 COMES THE END OF ALL THIS WAITING
- (Massara, Pallavincini) 6 MY WAY
- (P. Anka, G. Revaux, C. Francios)

When Jacques Kayal played touch football, it was among camel bells, snake charmers, baklava and honey stands in his native Casablanca. Jacques transfers his continental background to his first disc, SOMETHING'S HAPLENING, as he interprets in three languages, French, Italian and English.

Few performers have had the distinction of playing in so many varied capitals of the world, from Casablanca to Marrakech, Fez, Agadir, Paris, Chicago and Miami. . . . not to mention Moose Jaw, Saskatchewan and Kankakee, Illinois.

New York audiences have applauded Jacques in concert at Carn-Recital Hall and most recently at Alice Tully Hall at Lincoln Center, where he received ovations from a sold-out house and accolades from the press. His concert appearances on the college circuit meet with wide appeal and great enthusiasm.

This recording will be a welcome addition to the connoisseur of popular songs, tastefully created through the warmth and artistry of Jacques Kayal.

Notes by Harriet Slaughter

O'BRIEN RECORDS PROUDLY PRESENTS

ERNIE ASHWORTH



"COUNTRY HITS"



O'BRIEN RECORDS PROUDLY PRESENTS

ERNIE ASHWORTH

SIDE ONE	SIDE TWO
HONKY, TONK HAROWOOD FLOORS E. EAZLEWOOD · S HARRELL TRAVIS MUSIC CO. /BMI 2.10	AT EASE HEART JIMMY JAY ACUFF ROSE /BMI 2:14
THE O. J. CRIED JOYCE ANN ALLSUP ACUFF ROSE /BMI 2 28	YOU CAN'T PICK A ROSE IN OECEMBER LEON PAYNE ACUFF ROSE 2 07
MEMPHIS MEMORY JOE MELSON - ERNIE ASHWORTH ACUFF ROSE PUB. /BMI 2:49	IRENE PRENTIS PARRISH - BILLY KELLY - ERNIE ASHWORT BARJAC MUSIC /BMI 2 55
EACH MOMENT SPENT WITH YOU BILLY WORTH - BILLY HOGAN ACUFF ROSE PUB. /BMI 2 56	TOGETHER WE'LL MAKE IT BARBARA O'BRIEN ERNIE ASHWORTH BARJAC MUSIC / BMI 1.56
TALK BACK TREMBLING LIPS JOHN D. LOUDERMILK ACUFF ROSE /BMI 2-30	WITCHITA WOMAN JOE MELSON ERNIE ASHWORTH ACUFF ROSE (BMI 2:07

IF IT WERE NOT FOR ERNIE ASHWORTH THERE PROBABLY WOULD'NT BE NO BOXCAR WILLIE, FOR HE GAVE ME A BIG BREAK SEVERAL YEARS AGO, AND IF IT WERE NOT FOR ERNIE ASHWORTH THE WORLD WOULD NOW ONCE AGAIN HERE IS ERNIE SINGING BETTER THAN EVER BEFORE. I'M SURE GLAD GOD GAVE US FRINE ASHWORTH. HE IS MY FIRED. I'M SURE GLAD GOD GAVE US FRINE ASHWORTH. HE IS MY FIRED. I'M SURE GLAD GOD GAVE US FRINE ASHWORTH. HE IS MY FRIED. I'M SURE GLAD GOD GAVE US FRINE ASHWORTH. HE IS MY FRIED. I'M SURE GLAD GOD GAVE US FRINE ASHWORTH. HE SIMY FIRED.

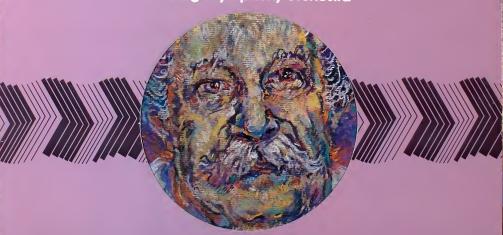
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PRODUCED BY "LITTLE" ROY WIGGINS VOICES CAROL LEE SINGERS FIDDLES JOE EDWARDS. STEEL GUITAR "LITTLE" ROY WIGGINS. PIANO-WILLE RAINSFORD, BERNY KENNERSO. DOUBLY, GLEN DAVIS, FAUL RUSSEL. BASS. ROY HUSKY. RHYTHUTARS. FALPH DAVIS, LEON RHODES LEAD GUITAR: JOE EDWARDS. HARMONICA & RHYTHM EFFECTS. TERRY MEMILLAN. ENGINEERS: JOE MILLS, BOBBY BRADLEY, GENE LAWSON. CHIEF ENGINEER JOE MILLS. STUDIOS. BRADLEY'S BARN, MUSIC MILL, DOO'S PLACE, REFLECTIONS.





Franck
SYMPHONY IN D MINOR
Pierre Monteux
Chicago Symphony Orchestra



ATL1-4156 STEREO
RED SEAL



Franck SYMPHONY IN D MINOR Chicago Symphony Orchestra Pierre Monteux, conductor Waht Recording Enginee 7,71851

Produced by Richard Mohr • Recording Engineer: Lewis Layton Recorded in Orchestra Hall, Chicago, January 7, 1961 Reissue Produced by John Pfelffer • Remeastering Engineer: Edwin Begley Half-speed disc mastering: Bennardo Cosachov and John Koopman

The Superiority of a Fraction by John Pfeiffer

This record is one of a series derived from recordings of the past that enjoyed universal critical and public recognition for their performance and technical recording excellence. However, at the time of their original release, severe restrictions of various types were imposed on them-limitations of the state of technology in transferring those recordings to disc and playing them in the home. Today, those limitations can be significantly lifted, and the previously hidden virtues of the original recordings can be truly revealed and appreciated.

It is called the 0.5 Series in reference to the process of transferring the master tage to the master lacquer. The tage and lacquer are operated at half speed, which assures the optimum lacquer-mastering condition, and significant improvements throughout the production chain are incorporated. The individual time durations of these steps have a direct bearing on their effectiveness in helping or hindering the ultimate perceived

Probably the single most effective time element influencing quality after the recording is made is the transfer time of master tape to master lacquer. It is this process that dictates the reflection of the master tape. When this recording was originally mastered, the transfer operation was restricted in the dynamic range it could encompass and limited in frequency range, distortion characteristics, overall level-particularly in the bass frequency end-noise features and channel separation. Master tapes transferred from the original multi-track tapes were tailored to recognize these limiting factors

For this series, the original multi-track recording is stereophonically remastered with noise reduction and without dynamic and frequency limitations. Then, in RCA's Music Center Lacquer Channel 6, the master is cut on a level of sophistication that eliminates the original cutting restrictions

In Channel 6, the master tape is played back at half speed from an Ampex 440 that has a flat frequency response from 10 Hz to 20,000 Hz and is controlled by servomotors. The signal is

amplified by JVC direct-coupled amplifiers that have no audio restrictions of frequency or distortion. Dolby decoding for noise reduction is accomplished, and the signal is passed into a semi-computer that controls separately the lateral and vertical components of the sound for groove excursion control. The output of the amplifiers also reaches the Neumann VMS-70 cutting lathe with the SX-74 cutting head. The turntable rotates at 16% rpm, and the lacquer master is cut. Plating is by Europadisk in New York City and pressing by Teldec in West Germany to secure maximum audiophile in quality

What does all this mean to you-the listener? That critical step of half-speed lacquer mastering puts the time domain on the side of optimum quality. Because of this transfer process and the quality of the associated equipment, the electrical and mechanical transfer of the master tape can send the master lacquer on to successive stages of production with confidence

that the true sound of the original recording is preserved. This is a claim fully supported by a consideration of mostly

the mechanical characteristics of a lacquer-mastering system and the element of time. Original recording at fast tape speeds results in higher quality due to both tape and recording-head characteristics. High frequencies are recorded more efficiently, and tape speed variations are less likely to occur because of the increased momentum of the system. Also, higher levels of sound can be recorded, resulting in inherent tape noise being minimized and overload distortion reduced. In short, the higher the tape speed the lower the information density packed into the tape and the better the storage efficiency. But to retrieve that information-playback-it works the other way. Slow the tape down and all the frequencies of the sound are fractionized, and they are more reliably reproduced. The tape also stays in better contact with the playback head; the mechanical system is more stable, and the playback head reads the levels of the magnetic information on the tape much more efficiently. Put that signal through direct-coupled amplifiers and feed to a cutting head, and the cutting stylus is driven by the optimum signal.

But cutting a groove in a lacquer is analogous to plowing a furrow in a held, although in this case, the field moves, not the plow. But the relative motion is the same. Speeding through a field affects both the quality of the furrow and the desired direction of the plow due to the momentum of its mass. The same is true of a lacquer-cutting system. Slowing down the acquer rotation gives the cutting head greatly improved ability to follow the complex directions of the recording signal and gives the lacquer more compliance to the cutter

All of this results in a stereo groove that simply reflects with much greater fidelity the signal introduced to the cutting head. The groove is also smoother, which improves plating efficiency and assures lower surface noise. It has improved frequency response, lower distortion and higher level, giving a better signal-to-noise ratio. It gives greater stereophonic separation fers to compensate for resonances of the cutting head and loss of high frequencies at inside diameters

The increased level (as well as side-length capabilities) is due to a method of previewing the sound in advance of the tape playback head and feeding it to a custom semi-computer. This instrument analyzes both the lateral and vertical components of the sound for frequency, amplitude and phase. The output of the computer controls devices on the cutting lathe that regulate the spacing between grooves and the groove depth. Maximum with each other and with the insurance of the playback stylus remaining comfortably in the groove.

The record you hold in your hand is thoroughly the product of today's disc technology and embodies an artistic performance of timeless excellence. The best of the past is preserved by the best of the present and will remain a model for the future.



Pierre Monteux was already a 16-year-old student of the violin at the Paris Conservatiors when, in 1891, Theodore Thomas founded the Chicago Symptomy Obrobestra Another half century was destined pass before conductor and orchestra met officially, in 1941—for a week of summer concerts in Ravinia Park, 30 miles north of the Chicago 'Loop'. That meeting, however, was love at first rehearsal, boundless and reciprocal, promptly seconded by North Shore audiences. For 20 years thereafter, with the sole exception of 1958, Monteux concerts were an annual event at Ravinia, where he reigned as the indubitable and unchallenged deand conductors.

However, Monteux led the Chicago Symphony Orchestra only twice in home concerts during its long history—in 1948, and then again for two weeks during the 1960–61 season, a visit that included an orchestral "tusch"—a brass Ianfare—for the veteran French ma'tre and the kind of audience delight that meant reenagement for as long as Monteux cared to work.

His charished performance of the Franck D minor, a model of rectifude and dignity, was a staple on programs conducted everywhere in a distinguished podum career that began in 1894 and continued until April 1984, a few months before his death. Record collectors here and abroad first learned his interpretation of the Franck symphony from 27-4 promidises, released in 1941 by RCA Victor (M/DM-840)—the first of two recordings he made with the San Francisco Symphony Orchestra. Then, in 1961, the Monteux performance was perpetualed in the lates thigh fidelity through the medium of a great and sympathetic orchestra, recorded in a hall of usthanding account of the control of the program of the pr

Symphony in D minor

César Franck could never have known, while he lived, how popular his only Symphony would become. It was conceived in plodding steadiness of labor, born in mis-

understanding and opposition and dismissed comtemptuously by influential musicians. As for the composer, when he had returned to his family circle—to quote Vincent d'Indy—he simply smiled: "Oh, it sounded well; just as I thought it would."

That was in 189, in Peirs on February 17, when only through the peirs on Stephaness of Juley Garcin, conductor of the Société des Concests du Conservatorie, had the symphony been brought to performance. Such lack of prophete vision had occurred before, and will again, but that was one occasion when reactions of which the such professional musicians!

César Auguste Jean Guillaume Hubert Franck was anaturalized Frenchman who had been born a Belgian, of Flemish ancestry on his father's side, at Luage, December 10, 1822. He and his brother Joseph were exposed to musical instruction when very young, for the elder Franck wished both to become musicians. César first became a planist, then acquired virtuosity on the organ, an instrument he evidently came to prefer, and his prowess as a performer in the years of maturity derived from his organ playing. His love of this instrument furthered and colored a good deal of the music the

A modest man, and never one to push himself. Franck lived out what many musicians today would regard as a file of drudgery, spent largely in teaching composition and organ. He rationed his available time carefully, got up each moming at 5:30 and spent the lirst two hours of the day composing. In that methodical way Franck managed to create a sizable bulk of music. His life was outwardly quite uneventful. The one high honor he received was the Legion of Honor, conferred in 1885—but for his work as professor of organ at the Conservations, not for his quality as composed.

In all essentials, the D minor Symphony is unique.

There is no other quite like it, in form, in the extreme

chromatic nature of its harmony, in the organlike texture of the instrumentation or in its overall character, which without pretentious vaporings may be called a species of religious meditation in music.

The Symphony is very French, very clear, very melodic, lush in both harmony and orchestration. Its first theme has a close and curious resemblance to that which begins Liszt's Les Préludes, written 30-odd years before. There is a slighter resemblance to the opening "Muss es sein?" theme that opens the final movement of Beethoven's last outarist (On. 135).

In form the D minor Symphony is "cyclocal" whomeas that themse from one movement were used in subsequent movements. Franck had a peculiarity of inventing rather short themes, salient ones quickly and easily perceived and as easily membered. There is no true slow movement in this three-movement work. The Allegretto, however, does suggest something of the character of both a slow movement and, briefly, a Gaillie-style scherzo.

Undoubtedly César Franck got the idea of his strongly chromatic harmony from Richard Wapner, but his use of chromaticism became recognizably quite diferent from the practice of Wagner. Franck's music is prevailingly a lissue of sliding chromatic harmony and requent modulations, often through a sequence of keys that took him far from the tonality of his beginning, as admit) hy enturned to the infullat key.

The famous English horn solo in the Allegratto stands by itself in symphonic librature of the 19th century. No one ever used that melancholy woodwind more beauffully than Franck though several did as with measured several did as with measured several did as with measured several did as with the orchestra is used with an imposing organ effect of massed sections, against which the strings. bracks and woodwinds are pitted alternately. It is a conception of orchestra isound derived from the 19th-century organ, which, in furn, was then more or less imitative of the orchestra isself.

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	ATL1-4157 ATL1-4039
Richard Strauss: Ein Heldenleben	ATL1-4100 ATL1-4040

Digital

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Introduction and Rondo Capriccioso Dylana Jenson	ATC1-3972
Eugene Ormandy/Philadelphia Orchestra	.AIG1-0372

3 Nocturnes; Impromptu, Op. 51



SIDE ONE THE RAINBOW IN DADDY'S EYES (BMI) 3:20 MY CRICKET AND ME (BMI) 2:28 MANIATTAN, KANSAS (BMI) 2:48 DEEPENING SNOW (BMI) 3:44 BIRMINGHAM MISTAKE (ASCAP) 2:50

SIDE TWO NEVER BEEN TO SPAIN (BMI) 2:50 FADED LOVE (BMI) 3:16 THE LAST LETTER (BMI) 3:10 IT'S NOT EASY (BMI) 2:45 CITY OF NEW ORLEANS (ASCAP) 3:31

MUSICIANS: Steel Guitar:

Guitars: JERRY STEMBRIDGE

IERRY SHOOK HARALD RUGG

Piano: JERRY WHITEHURST Bass: HENRY P. STRZELECKI

DONALD R. SMITH

Drums: JERRY K. CARRIGAN

Percussion: RICHARD FARRELL MORRIS Strings:

BYRON T. BACH MARVIN D. CHANTRY SOLIE ISAAC FOTT CARL J. GORODETZKY LAWRENCE ROY HERZBERG

MARTIN KATAHN MARTHA McCRORY JO LENNON PARKER SAMUEL TERRANOVA GARY VANOSDALE

STEPHANIE WOOLF ARRANGERS: BERGEN WHITE

"Deepening Snow", "Faded Love",
"Birmingham Mistake", "Never Been To Spain"
BILL WALKER
all other selections

Studio: Monument Recording Studio, Nashville, Tn.

Engineer: Tommy Strong

Producer: Jim Malloy for Cabin Hill Productions Album Graphics: Jack L. Levy

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NASHVILLE, TENNESSEE



APLI-0534 COUNTRY FEELIN' Charley Pride Produced by Jock Clament

Side A Which Woy Do We Go* (2:47) / We Could* (2:29) / It Amozes Me* (2:05)

All His Children (ASCAP 2:56) (from the Universal/Newmon-Foremon Picture "Sometimes o Great Notion") / Streets of Gold* (1:55)

Side B | Don't See Haw | Con Love You Anymore* (2.47) / Singin' a Song About Love* (2.11)

The Mon I Used to Be (1.56) / Let My Love In* (2.53) / Love Put a Song in My Heart* (3.97)

Public performance clearance-BMI, except as noted This album is also available an Starea 8—APS1-0534 and Cassette—APK1-0534 cording Engineers: Bill Vandevort, Tom Pick and Al Pochucki

Recording Technicions. Roy Butts, Mike Shockley and Roy Shockley Recorded in RCA's "Noshville Sound" Studios, Noshville, Tennestee

Cover Photo by John Donagon / Art Director: Acy Lahmon "Visit the Country Music Hall of Fame, Nashville, Tennessee"

CHARLEY PRIDE'S ALBUMS



LSP-3895 Stereo 8 P8S-1308/P8S-5072 Cassette PK-1308

Too Hard to Say I'm Sorry: The Little Folks; Crystal Chandelier Act Naturally: Does My Ring Hurt Your Finger; Mama Don't Cry For Me; The Day the World Stood Still; Gona, on the Other Head: You Con Tell the World: Fill Wander Back to You; Life Turned Har That Wey; I Threw away the Rose



LSP-4290 Stereo 8 P8S-1338 / Q-8 PQ8-1538 Cassette PK-1538 Ms and Bobby McGea; A Good Chance of Tear-Fell Tonight; One Time; (I'm So) Afraid of Losing You Again; A Brand Naw Bed of Roses: That's Why I Lova You So Much; If You Hed Only Taken the Time; Gone, Gona, Gone; Heppy Straat; I'm a Lonasoma Fuolitive: It'a All



LSP-4817 ette PK-1846 You'll Still Ba the One: Amwhare (Just Inside Your Arms): I'm Beginning to Ballava My Own Lies; Kiss an Angol Good Mornin'; What Monay Can't Buy; No Ona Could Ever Take Me from You; Jeenia Norman; Once Again, Mirscles, Music and My Wife; Pratty House for



Now I Can Live Again; A Word or Two to Mary; If You Should Coma Back Today; Guess Things Happen That Way: Be-fore the Next Teardrop Falls: Banks of the Ohio; Wings of a Dove: A Girl I Used to Know Lia to Ma; Why Didn't I Think of Thet: Above and Bayond (The Call of Love); Baby Is



LSP-4367 Stares 8 P85-1593/Q-6 PQ6-1593 Cessette PK-1593 Abla Bodiad Man; Through the Yeers: Is Anybody Goin' to San Antone: The Thought of Losing You: I Think I'll Take a Walk Things are Looking Up: Spacial; A Poor Boy Lika Ma; (Thara's) Nobody Homa to Go Home To; This is My Year for Maxico



LSP-4682 Stereo 8 P85-1813/Cessette PK-1813 A Place for the Lonesome, I'd Rather Love You: In Anybody Goin' to San Antona; Kita an Anget Good Mornin'; (In My World) You Don't Balong: (There's Still) Someone I Can't Forget: I'm Just Mo-Let Me Live (I'm So) Atraid of Losing You Again: You'll Still Bo the One



LSP-4041 Stereo 8 P8S-1373/Cessetts PK-1373

Someday You Will; Sha Mada Ma Go; Tha Right to Do Wrong; Tha Easy Part's Ovar; The Day You Stop Loving Ma; I Could Have Savad You tha Time; One of These Days; All tha Time My Haert Is a House; Let Me Help You Work It Out; Both of Us Lova You; The Top of the



Stereo 8 PRS-1818/Consette PK-1818

Christmas In My Home Town; Dack the Halls (With Boughs of Holly); They Stood in Silent Prayar; Santa and the Kids; Silent Night: Little Drummer Boy: Happy Christmas Day; The First Christmas Morn; Christmas and Love; O Holy Night



LSP-4742 Stereo 8 P85-1087/Cessetta PK-1007



Intro by Bo Powell; The Last Thing on My Mind; I Know One: Just Batween You and Me: Dialogue; Lavesick Blues; The Im aga of Me: Kaw-Liga: Shutters and Boards; Six Days on the Road: Straets of Baltimora: Got Leavin' on Her Mind; Crystal Chandelier: Cotton Freids



I SD-4466 Stereo 8 PSS-1882/Connette PK-1882

That's the Only Way Life's Good to Ma; I Can't Ballave That You've Stopped Loving Me; (Thera's Still) Somaona I Can't Forgat; Sweet Promises; Was It All Worth Losing You; Fifteen Years Ago; Wonder Could I Live There Anymore; Piroque Joe; Time (You're Not a Friend of Mina); Today is That Tomorrow





LSP-4513 Stereo 8 PBS-1723/Cessette PK-1723 Did You Think to Pray; I'll Fly Away; Tima Out for Jesus; Angel Band; Jasus, Don't Giva Up on Ma; Lot Ma Liva; Whispering Hopa; This Highway Leads to Glory: The Church In the Wild-wood; Lord, Bulld Me e Cabin

APL1-0217 Ouedredisc AP01-0217/ Starce 8 APS1-0217/ Cesselle APK1-0217/Q-8 APT1-0217

Along the Mississippi; The Hap-

Shalter of Your Eyes: I'm Learn

Feelings of Love: Jur

piest Song On the Jukabox; The



the Middle of Nowhers; The Last Thing on My Mind; Just Between You and Ma; Apartment #9; Spell of the Freight Train; I Know Ona; I'm Not the Boy I Used to Be; A Good Wom-an's Love; Silence; Take Ma Home; Touch My Heart; Best

8th Album CHARLEY PRIDE

LSP-4223 Stereo & PSS-1505/Q-8 PQ8-1505 Cassette PK-1505

Cassette PK-1505 Just Batween You and Ma; Does

My Ring Hurt Your Finger; Kew-Liga; The Snakes Crawl at

Night; All I Have to Offer You (Is Ma); The Easy Part's Ovar;

The Day the World Stood Still; I Know One: Gone on the Othar

Hand; Before I Met You; Too Hard to Say I'm Sorry; Lat the



usted; Distant Drums; Detroit

City: Yonder Comes a Sucker

Green, Green Grass of Home That's the Chanca I'll Have to

Prison Bluss: The Snakes Crawl

at Night; Miller's Cave; The At-lentic Coastel Line; Got Leavin'

Take; Before I Met You; F

LSP-4153 Stereo 8 P8S-1452/Q-8 PQ8-1452 Canadte PK-1452 Louisiana Man; She's Still Got a Hold on You; Let the Chips Fall; Come On Home and Sing tha Blues to Daddy; Nevar More Than I; Let Me Live Again; Teke Cara of the Little Things; Evan After Everything She's Done (It's Just a Metter of) Making In My Mind: It's the Little Things; Billy Bayou; Wa Had





LSP-4560 Stereo 8 P8S-1772/Cassette PK-1772 On the Southbound: (In My World) You Don't Belong: You Navar Gava Up on Me: I'd Rather Lova You; Instant Lonelinass; I'm Just Me: A Place for tha Lonasoma; Hello Darlin': You'ra Still tha Only Ona I'll Ever Love: That's My Way



APL1-0397

Comin Down with Love III She



Bunshiny Day; When the Trains Come In; You're Wenting Me to Stop Loving You; Back to the Country Roads: Put Back My Ring on Your Hand; It's Gonna Take a Little Bit Longer; Seven Years with a Wonderful Woman; Sha's Helping Me Gat Ovar You; One More Year; Nothin' Left But



LSP-4837 Sieceo 8 P88-2120/Casselle PK-2120 O-8 PO6-2120

Too Weak to Let You Go, She's Too Good to Be True, She's That Kind, You Were All the Good in Me, Give a Lonely Heart a Horno. A Good Hearled Woman, I Love You Mora in Memory, My Love Is Deep, My Lovo Is Wide, (Darlin' Think of Me) Every Now and Then, I'm Building Bridges CL 2670

PRICE'S GREATEST HITS VOL.II ANOTHER BRIDGE TO BURN
LET ME TALK TO YOU
BURNING MEMORIES
HEALING HANDS OF TIME
UNLOVED, UNWANTED
THIS COLD WAR WITH YOU
A WAY TO SURVIVE
PRIDE / NIGHT LIFE
A THING CALLED SADNESS
MAKE THE WORLD GO AWAY





Mono CL 2670

RAY PRICE'S GREATEST HITS, VOL. II

Side 1

BURNING MEMORIES (2:29) HEALING HANDS OF TIME (2:24) MAKE THE WORLD GO AWAY (2:32) PRIDE (2:34)

THIS COLD WAR WITH YOU (2:56) A THING CALLED SADNESS (2:46)

Side 2

LET ME TALK TO YOU (3:03)
UNLOVED, UNWANTED (3:10)
NIGHT LIFE (4:41)
ANOTHER BRIDGE TO BURN (2:51)
A WAY TO SURVIVE (2:50)
The solections are BM.



CL 2606/CS 9406*



CL 2528/CS 9328*



CL 2382/CS 9182*



CL 1971/CS 8771*



CL 1756/CS 8556*



CL 1566/CS 8866*

*Stereo

CLAUDE THORNHILL/1948 The Fong is You



CLAUDE THORNHILL/1948

SIDE ON	

ANTHROPOLOGY (Gillespie-Parker arr. Gil Evans)	(;
BAIA (Barroso arr, Eddie Herzog)	(8
ARAB DANCE (Tschaikowsky arr. Evans)	(2
ROYAL GARDEN BLUES (Williams Williams arr. Evans)	(;
POLKA DOTS AND MOONBEAMS (Burke-Van Heusen arr. Evans)	(a
SOMETIMES I'M HAPPY (Caesar-Youmans arr, Gerry Mulligan)	(3
SEPTEMBER SONG (Weill-Anderson arr, Claude Thornhill)	(a
GODCHII D (Wallington arr. Mulligan)	(a

NOT TWO

ROBBINS' NEST (Thomps	son-Jacquet arr. Evans)	
I DON'T KNOW WHY /Tu	irk-Ahlert arr. Evans)	
vocal the Snowflakes		
THE SONG IS YOU (Kern-	-Hammerstein II arr. Evans)	
APRIL IN PARIS (Harburg	Duke arr. Thornhill)	
LA PALOMA (De Yradier :	arr, Evans-Thornbill)	
LOVERMAN (Davis-Ramiro	rez-Sherman arr. Evans)	
ELEVATION (Mulligan ar	rr, Mulligan)	

(a) Emil Terry , Johnsty Vons, Bob Per	
	DAMES DE CE
Johans Torsck, Allan Langstaff 1	romboner
Al Antonucci, Sands Siegelistein fro	ench horns
Danto Polo, Lee Konne, Mickey F	olus
Jerry Sanfino, Gerry Mulligan as	
Claude Thornhill	042/50
Russ Savakus (Saunders)	Arres
Bill Barber	cyhe
Billy Exiner	drums
Recorded in New York, Spring 1948	

(a) (a) (b) Lee Katzman, Tom Passon, Chuck Speights Chuck Etter, Allan Langstaff wombones Al Antonucca, Donald Gunn french horne Onny Polo, Hal McKussick, John Andrews, Jeff Manngall, Gene Allen szcophones Russ Savakus Bill Barber Billy Exaner Recorded in New York, Summer 1949.

Coverphoto personnel:
Saver back row. Rollo, Polo, Korate, Bushey
Fronch homes: Segelstein, Weschler
Sax: Folus, Thornhall, Schulman, Exster,
Hidden Guiter: Galbraith
Trumpets: Terry, Nucco, Zandy,
Trombone: Largstaff,
Ctrca 1948.

CLAUDE THORNHILL

Som. August 10, 1909 in Terre House, Industa Died. July 1, 1965 in Galdwell, New Jersey.

"My intention was to create concluding new and territing, an orchestra different from the others...
Perfect intentation in the sections and balance of the overall sound of the orchestra were emphasized,
With the exception of orstain places in our urangements, the orchestra played without vibrato.

(Cloude Thornholl)

Finder contension on the security and before of the corolle soud of the celebrar water explained.

Finder Tourish 500, per physical experience of the physical celebrary and physical celebrary of the p



factoring to bandy requirement all No. Yan's Stand shorms. All not one of the resists on the about the table from the sevenant, LOCK regards deviced the Thombard ancients in the North 1947, in a coulded soon only by the nost continuing basin in the country. World Frems had were morthed varieties in the sevenant of the country. World Frems had were control varieties in the sevenant of the sevenant of the sevenant of the sevenant of the colorest deviced from in trying. The sex had being seven of the hearth devictives of the road deversel of the lead of the sevenant of the colorest sevenant of the seve

"Clude loved boustiful sounds and his music combined great wis, taste, abbitty, strength and wakness... It is could be evaperantlyly sugar or amplion is substorn, but he fed boards for nearby quarter of a century without making any known enemies, an achievement almost unpualleded in the annals of swing."

attence to study. We appealed the many people to bear boy immegation and theory took to be an ANTHROYOU. We appealed the many people to bear boy immegation and theory took to bear sometimen medicate, on terme as to led up to an exception delayer beds cluster in the in-unformation medicate, on terme as to led up to an exception delayer beds cluster in the in-terior study in created to the index in people by the trans's bound-looping in orde down. The flow's to-ing the contract in the c

and around the melody;
ARAB OLNET from Erdukowsky's Nutcetcker Sume was an early 'juzzing the classics' eversite by
the London to the pre-war load and lecentee a mode-requested from in the Thorshill represent Cover
to the control of the pre-war load and lecentee a mode-requested from the Thorshill represent Cover
to the Cover of the Cover of

FOLKA DOTS AND MOUNBEAMS reade popular by Frank Singira, with Tommy Doney's occhester and Ray Liserie, with Glorn Miller, is given the full treatment here by Claude with one of his most SUMETIMES I'M HAPPY was one of the first charts contributed by Geny Mulligan and, besides Claude, gives Lee Konitz a chance to shine on alto max, with an amin from Allan Langstaff's trombone.

SEPTIMES SONG overs from a Thombharmager noise, promoting of total with tales hand only received by the service of the control of of the control

gatings hop howflow layer to a monitorial.

LOWY TXOW MRY III to not tracke, as that allow which comes from a litter recording date, but in a really it most charged to the grows at least. The record in yet Clade's first most and a get gating outded the area of the control of the grows at least. The record is yet Clade's first most and a get gating outded the area of the control of the control of the grows at least the control of the grows and the control of the grows and the control of the grows at least they will be control of the grows at least the grows at least the grows at least they will be control of the grows at least the grows at least

La PALONA like 4-nb Dance, is no early Exans score, feetiering classisets and homs, in a manor mood, hacking Chude's pasto, then taking over the melody with lend Terry's motel trumpel obliquion gining way so a localities parish of classifier before Classid's pasto color. LOVERSIAN is another beautiful builded arrangement by Exans, which follows closely the original version, feetingen (Gaude's statement of the thirm, excempanted by unique roots and Feetch homs.

ELEVATION a Geny Muligas composition and arrangement, was recorded later by Ellor Lawrence, after Muligan had left Therefull. The solotts are Claude, with his usual introductory remarks on plano, followed by Lee Konist on also, some Yoggo' trombune by Allan Langsteff, Emil Terry on trumper and Muligan, himself, on bentions sax.

Album produced by Alasteir Robertson. Cover/Liner design Melcolm Walker, ReMastering JRT Davies,

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IVIEL TORIVIE ATT RED HILL WITH THE JIMMY WISNER TRIO

I don't know how you feel about liner notes but it's been my observation, in looking at the backs of albums and reading what has been said through the years about the various artists represented therein, that you're better off just looking at the sexy-looking women on the cover. I haven't any idea what the cover of this album will look like. Mel Torme is hardly a sexy-looking girl but he does happen to be a wonderfully talented male

singer. And you know what an upset that is these days. It becomes increasingly evident, as albums come pour-

SIDE ONE

- 1. SHAKIN' THE BLUES AWAY
 (By Irving Berlin; Irving Berlin, ASCAP, Time; 1:55)
- 2. I'M BEGINNING TO SEE THE LIGHT
- 3. IN OTHER WORDS By Bart Howard; Almanac, ASCAP. Time: 4,06)
- a) A FOGGY DAY
 - b) A NIGHTINGALE SANG IN BERKELEY SOUARE
- 5. LOVE FOR SALE
- Harms Inc., ASCAP. Time: 2.34) 6. IT'S DELOVELY By Colc Porter; Chappell, ASCAP, Time: 4:18)

SIDE TWO

- 1. MOUNTAIN GREENERY
- (By Richard Rodgers & Lorenz Hart, Harms Inc., ASCAP. Time: 2:45) 2. NEVERTHELESS
- (By Bert Kalmar & Harry Ruby; DeSylva, Brown & Heusterson ASCAP, Time: 4:10)
- 3. EARLY AUTUMN
- 4. ANYTHING GOES
- ASCAP. Time: 3:03)
- THE WORLD WAS YOUNG

 (By M. PAllippe-Gerard & Johnny Mercer; Criterion, ASCAP.
- 6. LOVE IS JUST AROUND THE CORNER

PERSONNEL

Mel Torme is accompanied by: Jimmy Wiener, piano; Acc Tesone, bass; Dave Levin, drums. Jimmy Wiener does not play on Love For Sale, It's Belovely & Mountain Greenery; on these titles, Mel Torme is heard on piano as well as rocals.

Recording engineers: Tom Dowd & Phil Iehle Cover photo: Lee Friedlander Cover design: Loring Eutemey Supervision: Nesahi Ertegun

This is a high fidelity recording. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle crossover.

This LP was recorded at the Red Hill Inn in Pennsauken, This LP was recorded at the Red Hill Inn in Pennsauken, New Jersey. Atlantic Records gratefully acknowledges the kind cooperation of the management and staff of the Red Hill Inn.

ing out, that there are only a handful of singers today who sing with taste, in tune and who deserve that overused word-classy. Mel Torme happens to be one of them. I like this album because it is a great marriage of artist and material. I have no way of knowing how big a sale this album will have. I hope it's a big one because I happen to think that the more people are exposed to good pop singing, the better it is for everyone concerned in the industry. Mel is one of the best pop male singers. Listen to the album and prove it to yourself.

William B. Williams

45-SP-109

10 Of The lops In Country

GEORGE MORGAN
MARY FORD
WYNN STEWART
BETTY JEAN ROBINSON
CARL BELEW
JOHNNY & JONIE
TRAVIS Bros.
JAN HOWARD
BONNIE GUITAR









45-SP-109



Both country songs and country artists have had a far reaching effect on the pop music of today. Songs originating in the country music field have been recorded by pop artists and are greatly responsible for its rapid expansion.

Herein are a combination of pop artists with country songs and country artists with pop songs that demonstrates how this is achieved.

Joe Johnson



SIDE ONE



GEORGE MORGAN — MY NEW LOVE IS RUBY – C Walker/4 STAR
MARY FORD — THIS IS IT – Cirridy Walker/ACCLAIM Muse Inc
WYNN STEWART — LOVERSYILLE – W SEWORT/4 STAR

BETTY JEAN ROBINSON & CARL BELEW WISHFUL THINKING - W Stewart/4 JAT

JOHNNY & JONIE ACROSS THE AISLE - J Mosby, J Mosby/JAT

SIDE TWO

TRAVIS BROS. — GREEN GREEN GRASS OF HOME — C Pulnom/TREE
CARL BELEW — YOUR BEST FRIEND LOVES YOU — C Belev / 4 STAR
JAN HOWARD — IF YOUR CONSCIENCE CAN'T STOP YOU (HOW CAN 1) H Howard/JAT
BONNIE GUITAR — I'M YOUR LOVER — (Anderson/TELSTED Muse
BETTY JEAN ROBINSON — THANK YOU LORD — 1 JEANBORN 4 STAR

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STREETS OF LAREDO • LET ME BE THE FIRST ONE TO KNOW •
YOU'RE THE ONLY WORLD I KNOW •

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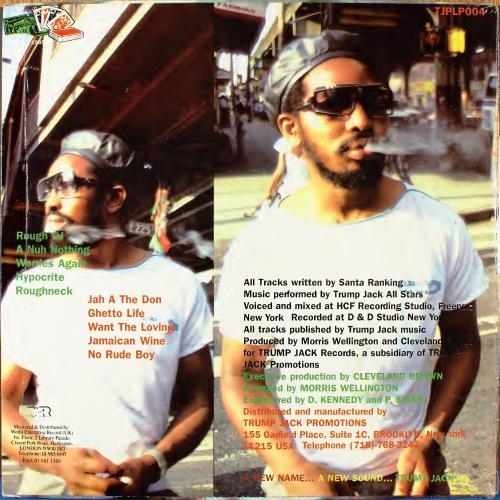
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HARMONY ONE

t destitate this albom o the singing tradition of the Black American Baptist Church, especially the Att, Early Baptist Chorch, Worth County, Georgia, where t was bapt red. It was in Black congregation, voices raised in full tong. that I was trained as a composer. My concept of harmony and what voices are supposed to do is based on what I learned gravity up it one of the world's ichest chond raditions.

When I work as a someowir or arcancer of choral no 4 c a special group of singers come to live in my head. They are ilways the same solces, no matter him mans lime I go into the tadio to work. When I begin to sing the first line 1 ande Leach volve waiting for his fur to the heard, Sometions as I slot, in me jely I know which soice or line has to more next; t can hear her or aim trinlig, up even before the line is flaished. On the other hand, sometimes I finish with three or four lines and hear nothing. Then I have to have the triu or quartet played back to me be ore a woudy else sings. I mis the soices by placing them in thurth spaces - la she front, on the side, in the middle, all the way to the back floor.

The accompaniment is created by voices that have no words, or voices that have finished saying what they have to say and of It have not worked out their row. They jost stand around waiting to put something in or order or in between the cracks to flush not more fully the space the song is to occupy.

This record is a score. I work in a molti-track studio - thank Gud for technology. As a perfuriner, there are only one or two of these lines in each song that I would be able to sostain in performance. When I am composing I have to sing them all. The singing is thus limited by my socal boundaries.

the actual lines you hear I have not learned by rute, or from a specific persun. If you go to my home church and hear these songs, they will be different: however, if I have properly konured my teachers, you should not be in strange

SIDE ONE COME AND GO WITH ME TO THAT LAND 4.17

Nest Augustement Bernice Juliusun Reagon Songtalk Publishing Co. Come and go with me to that land Come and go with me to that land

Come ami go with me to that land, where (We'll all be together in that land, nothing but

peace in that land, no more hatred in that

Come And Go With Me to That Land is a and I was in the car with my mother sisters chorus. She pulled it with the same exalted

his ause of the one I heard at Shiloh as a WE ARE CLIMBING JACOB'S LADDER 422

New Arrangement, Bernice Johnson Reagon, Songtalk Publishing Co.

We are climbing Jacob's Lailder We are climbing Jacob's Ladder We are alimbing facob's Earlifei Solibers of the cross

Every round goes higher and higher, do you the glory, keep on climbing, we will make it. children, ifo you want your treedom)

Aliss Nana was powerful physically, socially and cultivially. She did not seem to have a lot be reckined with. She way someone people would talk about. She had two songs that

I tell you the reason who fin scared my tood might call me-Anii I wouldn't be many to the Whenever she hed Jacobs Ladder, as the song got bagger. Mass Nana would get up and move around in large strats, whirling on the calls

RUN THIS RACE 419

Arrangement, Bernice Johnson Reagon Catale my feet, while I run this race Guide my teet, while I run this rare Guide my leet, while I run this race Cause I forit want to run this rare in yas

(Hohl my ham). I'm your child, stand by me, guide my tongue) Whenever I was in a SNCC (Student Non-Violent Coordinating Committee) stall meeting and Alex Ella Baker was present, she would

HALLELU 421 Anangement, Bernice Johnson Resigon Sungtalk Publishing Co

Ballelo, ballelo, ballelo, Hallelu, hallelu my Lord I'm gonna see my friends again, hallelu-

Death come to my house, shaint stay long Looked on my bed and my lather was con-Em gonna see my luemis again, halleln When the communion table was being prepared, one of the sisters of the church would been to ung some fike 'Drinking Of celebration after and beyond death. Judas Imhad the opportunity to make use of the

LAND ON THE SHORE 124

Songtalk Publishing Cu I'm gonna land on the shore I'm conna land on the shore I'm gonna land on the shore Where I jest forever more

I would not be a liar. I tell you the reason why I'm alraid the Lord might call me Anti I wouldn't be ready to the I would not be a gambier

GUIDE MY FEET, WHILE I

SIDETWO RUNNING 2 22 Original Composition Bernice johnson Reagon, Songtalk Publishing Co

EASY STREET 4.57

Lyrics and music, Bernice Johnson Reagon Songtalk Publishing Co While all around you there seems to be They got good jobs and the world by the tall Take another close look and don't tool

Microscopic vision will show you something

it may look like, it may seem like It appears to be easy street If you want to take the world for a infe-Make up your mind and put your life on the

Don't take no ine and sloot waste no time To staml in your shoes and to feel worthwhile ethicatest smile

It may look like, it may seem like It amounts to be many street

Sometimes we follow the rules. We finish school, get jobs, mortgages, car pairments to

RIVER OF LIFE 259

Arrangement Bernice Johnson Beagon There's a river somewhere that flows through

And it tions from the mountains Down through the meadow under the sun There's a star in the sky brightens up the life

And you see your life of happine Alone with the future of the ionely ones

There's a voice from the valley speaks to the

Put a smile on your face, brighten up the life

tor everyone And you'll end your life of happiness Yes it is yes it is yes it is, yes it is

singer. The poetry of this song is hannling. It

SINCE I LAID MY BURDEN DOWN 250

Arrangement Bernice Johnson Reagon Lited lietter, so much better, since I laid my

Lited better so much better since Lind my

(Burden down, builden down glory glory

BUSES ARE A COMING 2:24 FREEDOM SONG

Buses are a coming of sex buses are a Buses are a coming, buses are a coming

Oh yes

(Better got you teasly coming through Cordell was the first person I heard sing the

THERE IS MORE LOVE SOMEWHERE 211 Arrangement Berrice Johnson Reason

Sungtalk Publishing Co. There is more love somewhere (There is more peace, happiness, (0y)

I AM A LADY 222

Lam a kidy at your service

Lam a worker, at your brilding Rock me in my sleep and my slumber

Cover photograph Roland Freeman Dala (statt) John Gwaltney, Black American Ritual Carver Design Dolores Wilber

All yorals Bernice Johnson Roseon

Airy engineer Bill McElray Recording engineers Bill McElros, 'Sharon

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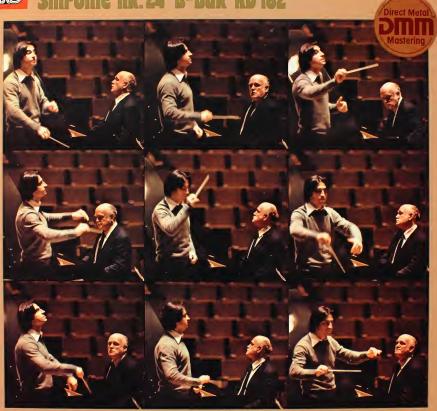


Dunie Johnson Reagon



MOZART: KLADIERKONZERT NR. 22 ES-DUR KV 482

Spiatoslav Richter - Riccardo Muti - Philharmonia



bemolle maggiore K. 482 1. Allegro (Kadenz/Cadenza:

Benjamin Britten) 2. Andante

Seite 2/Side 2/Lato 2

3. Allegro (Kadenz/Cadenza Benjamin Britten)

Sinfonie Nr. 24 B-dur KV 182 (10'30) Symphony No. 24 in B flat major K. 182 Sinfonia n. 24 in Si bemolle maggiore K. 182

1. Allegro spirituoso 2. Andantino grazioso

Allegro

SVIATOSLAV RICHTER. Klavier/piano/pianoforte PHILHARMONIA ORCHESTRA Dirigent/Conductor/Direttore RICCARDO MUTI

oduzent/Producer/Produttore: John Mordler inmeister/Balance Engineer/Tecnico del suono

P 1983 Original sound recording made by EMI Records Ltd

WOLFGANG **AMADEUS MOZART**

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₪ 1C 267 1435284

Als Wolfgang Amadeus Mozart am 28. Dezember 1785 sein eben zwai Wochen altes Klavierkonzert Es-dur im Rahmen einer Wiener Subskriptions-Akademie aus der Taufe hebt, muß er das Andante wiederholen - ausgerechnat ienen düsteren c-moll-Satz, der heutigentags die Einordnung der gesamten Komposition wie auch ihra Interpretation so unendlich problematisch gestaltet Denn: Was die Ecksätze hinter der Fassade verbindlich-repräsentativer Unterhaltungsgeste verbergen wollen, tritt hier ittelt ans Licht - die ganze Tragik ainee Musiker-Lohons singt sich aus in einem abgrundtiefen Dialog zwischen Klavier und Orchester, bricht mit außerordentlicher Gewalt in die besänftigende ldyllik der Holzbläser-Episoden ein. Das Bild des ewig Heiteren wankt. Mozarts Klavierkonzerte "eine Gattung kultivierter Unterhaltung?" (Friedrich Blume). Zwölf Jahre sind vergangen, seit die an italienischer Zerstreuungskunst orientierten Sinfonien des bestaunten Wunderkindes das Licht der Welt erblickten. Jahre der Enttäuschungen.

ungeheizten Vorzimmern bornierter Herrschaften - nicht gerechnet die unausgesetzten Demütigungen, die dar Salzburger Erzbischof Hieronymus Graf Colloredo seinem Hofmusiker zuteil wer-

den ließ. Dann der kühne Sprung aus der zeittypischen Künstlerabhängigkeit in dia ris-kanta, unwägbare Freiheit; wie sollte eina derartige Entwicklung im musikalischen Schaffan nicht widerhallen! Die Töne des Aufbegehrens mehren sich zunehmend und komplizieren die Sicht auf die Person binter der Kulisse die Sicht auch auf einen permanenten Gärungsprozeß, der in den Klavierkonzerten d-moll KV 466 (Frühjahr 1785) und c-moll KV 491 (Frühlahr 1786) handfest ist - was sich in diesen Werkan Gehör zu verschaffen weiß, prägt recht eigentlich alle Kompositionen des späten Mozart und äußert sich vielfach durch formsprengende Widerborstigkeit Mozart, weiland Unterhalter, protestiert überdeutlich.

Am 3. April 1979 spialte Sviatoslav Richter mit dem Philharmonia Orchestra in der Londoner Festival Hall das verkannte Klavierkonzert Es-dur KV 482 von Wolfgang Amadeus Mozart: "Das zweite Auftreten Sviatoslav Richters... war so wundarbar wie das erste drei Tage zuvor... Die Begleitung selbst war ain Wunder: eine Verschmelzung das Komponisten mit Solist und Instrumenten

arheiternd sowohl durch ihre Freiheit wie ihra Bindung, belebt von grenzenloser Phantasie und Energie. Das Konzert gehört zu den weniger oft gespieltan dar späten Mozart-Klavierkonzerte und ist tatsächlich selten in einer Aufführung von so eindrucksvollar Beredsamkeit zu hören; jede plötzliche Wendung und Ablenkung des Kopfsatzes eine naue Überraschung, neu geprägt, und doch wurde mit Entschlossenheit jeder Seitentrieb auf den Hauptstamm bezogen. Ich bin fest überzeugt, daß nur Richter sich solche Kadenzen (von Britten) leisten kann, wie er sie in den Ecksätzen präsentierte - namentlich die erste eine verblüffende Synthese von protestantischam Scriabin und hochkirchlichem

Brahms, aber nichtsdestoweniger unwi-

geboten

derstehlich und mit blendender Autorität

Das Andante wurde mit außerordentiicher Klarheit dargelegt – ein flüchtiger Eindruck von kindlicher Unschuld und phantastisch verwoben mit seiner Ausarbeitung und seiner ganz und gar nicht unschuldigen Anlage: gleichzeitig tief beeindruckend und aufwühlend - ein einzigartiger Mozart-Schauder. In Richters Händen - aufmerksam von Muti unterstutzt - war das Finale großartig und licht wie Luft, in einem oder zwei Rückblicken von dunkleren Farben, dunkleren Schatten berührt." (Financial

Die Kadenzen zu Mozarts Klavierkonzert Es-dur KV 482 komponierte Benjamin Britten. Sie wurden erstmals am 13. Juni 1967 von Sviatoslav Richter beim Aldeburgh Festival gespielt, als das Werk mit dem English Chamber Orchestra untar der Leitung von Benjamin Britten aufgeführt wurde. Ein Jahr zuvor waren sie für Sviatoslav Richter komponiert worden

When Wolfgang Amadeus Mozart first aired his just two-week-old Piano concerto in E-flat major during a subscrip-tion concert in Vienna on December 28. 1785, he had to repeat the Andante of all things - that dark movement in C minor that today makes classification of the composition as a whole, as well as its interpretation, so infinitely problematic For what is obscured behind the facade of pleasantly entertaining music in the outer movements comes fully into the open in the middle one: The entire tragedy of a composer's life sings out in an unfathomable dialogue between piano

and orchestra, bursts in upon the idyllic

calm of the woodwind episodes with

Jahre des oft vergeblichen Wartens in

enormous force. The picture of an ever-cheerful composer totters. Are Mozart's piano concertos really to be labelled "a kind of cultivated entertainment"? (Friedrich Blume). When this work was written, twelve years has passed since the child prodigy who was looked upon with such astonishment had brought forth symphonies orientated on the Italian art of divertissement, years of disappointments, years of On April 3, 1979, Svietoslav Richter per-

having to wait often in the unheated antechambers of narrow-minded people of high rank - not counting the neverending chain of humiliations with which the Archbishop of Salzburg, Count Hieronymus Colloredo, plagued his Court

Then the bold jump out of the state of dependency (typical for artists in those days) into precarious imponderable freedom: How could such a move not find echo in his musical compositions! Remonstrative tones became increasingly more frequent and heve compli cated our seeing the person behind the scenes, our seeing also the continuous process of fermentation that is manifest in the Plano concertos in D minor K. 466 (written in the Spring of 1785) and C minor K. 491 (composed in the Spring of 1786) - that which makes itself especially heard in these works is actually the mark of all of Mozart's late compositions and often finds expression in formbursting willfulness: Mozart, once an entertainer, protesting with unmistakeble formed Wolfgang Amadeus Mozart's misunderstood Piano concerto in E flat major K. 482 with the Philharmonia Orchestra in London's Festival Hall: "The second appearance in London...of Sviatoslav Richter was as miraculous as the first had been three days before...Richter was joined on the stage of the Festival Hall by the Philharmonia Orchestra under Riccardo Muti. The joi-

ning itself was a miracle: a fusion of composer soloist and instruments as exhilarating for its freedom as for its powerful bonding, alive with boundlass imaginetion and energy. Tha concerto was one of the less-often played of the late Mozart plano concertos, the E flat K. 482 - and heard rarely

indeed in a performence of such com manding eloquence: every sudden twist end divarsion of the opening movement e fresh surprise, new-minted, but grafted firmly, each branching-out, to the central tree. I swear that only Richter could get away with such cadenzas (by Britten) as ha offered in the outer movements - the first especially, en amazing connescence of low-church Skryebin and high-

church Brahms, but nonetheless irresistible and delivered with dazzling autho-

The andante unfolded with marvellous clarity, a glimpse of childlike innocence and fancy woven into its elaborate and most un-innocent scheme: at once deeply absorbing and disturbing; a uniquely Mozartian frisson. In Richter's hands, attentively underpinned by Muti the finale was grand and light as air, in one or two backward glances briefly touched by deeper colours, darker shades'

(Financial Times)

Translation: E. D. Echois

The cadenzas used in this recording are by Benjamin Britten and were first played at a performance given at the Aldeburgh Festival on the 13th June 1967 by Sviatoslav Richter and the English Chamber Orchestra, with Britten conducting. They had been composed the previous year at Richter's request.

Überragend reine Klang - ein neues

Musikedehnis THE STREET CONTRACT AND ADDRESS OF THE PARTY ADDRESS

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Quando Mozart in occasione di un'accadamia di sottoscriziona a Vianna il 28 Dicembre 1785 tanne a battesimo il suo concerto per pianoforte in mi hemolle maggiore che aveve finito appana dua settimana prima dovette rinetera l'andanta, proprio qual movimento malinconico in do minore cha randa oggigiorno così infinitamente problematico l'inquedramento e l'interpretezione di quasta composiziona. Parché quallo cha i due movimenti astarni vogliono nescondara dietro le faccieta di un divartimento repprasentativo ad emebile in questo movimento viene improvvisamenta alla luce - asso cente tutta le tragicità di una vite di musiciste in un dialogo protondo tra planoforta ed orchastra, interrompa con forze streordinaria l'idillio mitigente dagli apisodi dei fieti e lagno L'immagine dell'eterno serono oscille I concarti par pianotorte di Mozart «un ganara di colto divertimanto?» (Friadrich Bluma). Dodici enni arano passeti dalla

composiziona della ainfonia dell'emmi

rato bambino prodigio che si oriantano

ancore sull'arta dal divertimento italieno,

dodici enni pieni di delusioni, enni di vane ettasa nella anticemere non riscaldeta di padroni ottusi - non tanendo conto della continue umiliazioni de perte dal suo datore di levoro l'ercivescovo di Selisburgo Hieronimus Conta di Collorado

Poi l'audeca selto delle dipendenze artistice tipica par l'enoce pelle libertà impondarebile e piena di rischi: coma dovrabba un tele sviluppo non trovare le sua eco nelle craazioni musicelil Le note di protasta eumentano e complicano le vista sulle persona dietro la quinte, le viste encha su un processo permenenta di fermento cha si palese epertamente nal concerti per planoforte in re minore K 466 (primevare 1785) e in do minore K 491 (primeyare 1786) - quallo cha si fa ascoltare in questa opara dà in fondo l'impronte a tutte le composizioni del terdo Mozart e si menifesta spesso in une scontrosità che rompe la forme. Mozert. fu intrettanitora, proteste con messime chiarazza

II 3 Aprila 1979 Svietoslev Richter suono con le London Philharmonie Orchestre nella Festival Hall di Londra il poco

compreso concerto per pianoforte in mi bemolle maggiore K 482 di Wolfgeng Amadeus Mozart: «Le saconde esibizione di Svietoslev Richter ara altrettanto marevigliosa quento le prima di tra giorni

fe...L'incontro stasso are un mirecolo una fueione di compositore solieta a etrumenti tento entusiasmante par la sue libertà quento per i suoi vincoli, ravviveto de une fentasie ad una energie sanze limiti. Il concerto ere uno dal meno frequentementa suonati concerti pai pienoforta dal tardo Mozart a reramante lo si può ascoltera interprateto con une tale aloquenze: ogni improvvise fresa e divarsione dal movimento iniziala une nuova impronta, appure ogni rampollo laterele eveva dacisemanta il suo rifarimanto el tronco principale. Sono fermemente convinto che solo Richter può parmettarsi teli cedanza (di Britten) come egli le presanteva nei movimenti estariori - soprettutto la prime, una sintesi shelorditiva tra uno Skriabin puriteno ed un Brehms englicano ciònonostenta irrasistibili ed offarte con

un'eutorità effescinante.

L'andenta lu asposto con streordineria

chiarezza - un'impressione fugace di innocenza e fantasia infantili intrecciata nel suo schema elaborato e non affetto innocente, nello stesso momento evvincante e sconvolgente - un brivido unicemente mozertieno. Nelle meni d Richter, ettentamente sostenuto da Muti, il finele are grandioso e leggaro coma aria, in uno o due sguerdi retrospettivi bravamenta toccato de colori più profondi, de ombra più oscure.» (Financiel Times). Traduzione: Gila Juna

Le cadanza dal concarto per pianoforte in Mi bemolle maggiora K. 482 di Mozert sono state composta da Benjamin Brittan e furono aseguita par le prima volte il 13 giugno 1967 de Svietoslev Richter accompagnato dalla English Chember Orchastra sotto le dirazione di Baniamin Britten in occesione di Festival Aldeburgh, Ereno stato scritta l'anno precedente per Svietoslev Richter.





Anne-Sophie Riccardo MUTTER MUTI MOZART: VIOLIN CONCERTOS Philharmonia Orchestra



Side One

Mozart Violin Concerto No. 2 in D. K.211 (20:42)

I. Allegro moderato (8:47) II. Andante (7:44)

III. Rondeau: Allegro (4:11) (cadenzas by Leopold Auer)

Side Two

Mozart: Violin Concerto No. 4 in D, K.218 (24:20)

II. Andante cantabile (7:38)

III. Rondo: Andante grazioso — Allegro ma non troppo (7:21) (cadenzas by J. Joachim)

ANNE-SOPHIE MUTTER, born in Rheinfelden, Germany, in 1963, began to learn the violin at the age of five and in 1970 and 1974 won the German State Competition for young musicians In 1976, accompanied by her brother Christoph, she gave a highly acclaimed recital at the Lucerne Festival, and the following year was invited by Herbert von Karajan to perform with the Berlin Philharmonic Orchestra at the Salzburg Whitsun Festival; she also appeared at the Summer Festival with the Mozarteum Orchestra In 1978 she made her Berlin debut playing Mozart's Violin Concerto No. 3 — which brought ovations from audience, orchestra and conductor alike - and the same year made her first appearance in Britain, playing with the London Philharmonic Orchestra under Daniel Barenboim at the Brighton Festival. Since then, performing on a 1703 "Emiliani" Stradivarius violin, she has appeared in the U.S.A., Japan and throughout Europe with many of the world's most eminent conductors and orchestras, and has given several recitals partnered by Alexis Weissenberg

Munich's Abendzeitung named Annes-Sophe Multer Sign of the Year in 1977, and in 1979 she won the Deutsche Schallplattenpreis or Artist of the Year Awards in 1980 included the Italian critics' Maschera d'Argento (Silver Mass) and the West German Regol Preis for Muse; together with a nornination for a U.S. "Grammy" award. The present performances mark Anne-Sophie Mutter's first concerto recordings for Effu under a long-term contract signed in 1981, under which she has also recordred the Meditarion from Massertes' Trais.

Mozart was probably the finest keyboard virtuoso of his day, but he also excelled on both the violin and the viola. His father, Leopold, was

himself an accomplished violinist and shortly after Wolfgang's birth published a treatise on violin playing (Versuch einer gründlichen Violinschule) which was to prove one of the most influential teaching works of its kind. Not surprisingly, the young Mozart found himself holding a violin when he was little more than a toddler, and was trained by his conscientious, somewhat stern father in the habit of methodical practice. By 1770, when he was fourteen, Mozart had become Konzertmeister in the Salzburg Court Orchestra, and during the next few years, at home and on tour, actually enjoyed a greater reputation as a violinist than as a pianist. In a letter to Leopold of October 1777 Mozart referred to a performance he had just given of his G major Concerto, K 216, saying that it "went like oil. Everybody complimented my pure, beautiful tone." It seems, however, that Mozart had sometimes displayed an uncharacteristic diffidence about his skills as a violinist. In a slightly earlier letter from Munich he wrote, "I played as if I were the finest fiddler in Europe," to which his father promptly replied: "You yourself do not know how well you play the violin; if you will only do yourself credit and play with vigour, with your whole being, as if you were the finest fiddler in Furone'

If 1784 was Mozart's "piano concerto" year, 1775 was the year of the violin concerto. Between April and December Mozart not only composed five full-length concertos but also wrote the Serenade in D, K.204, which has two taxing movements for solo violin. In all probability they were first performed by his friend Antonio Brunetti, leader and soloist in the Salzburg Court Orchestra, though we can be sure that Mozart himself played them frequently over the next few years. During his travels Mozart had come into contact with a number of Italian violin composers, notably Nardini, and it is certain that he knew violin concertos by Tartini. Geminiani, Vivaldi and, of a later generation, Boccherini and Pugnani. Their technique of writing for the solo violin naturally influenced the young Mozart, though even in the first two concertos figurations reminiscent of earlier composers exist alongside witty or lyrical violin writing that is characteristically Mozartian. In all five concertos Mozart tellingly contrasts the extremes of the violin's range, with frequent wide leaps spanning up to three octaves.

The D major Concerto, K.211, was completed on June 14, 1775, two months after the First Concerto in B flat. In both works Mozart's individuality is less highly developed than in the concertos that followed, and stylistically and technically both look back to the works of older composers. The opening allegro moderato of K.211, for example, is built largely from short motifs rather than fully-fledged themes, and has a leisurely, slightly old-fashioned eight eighthnotes-to-the-bar feel rather than the more urgent quarter-note pulse which Haydn, Mozart and others tended to favor by 1775. There are nevertheless many pleasing individual features in this movement. The opening tutti already reveals elegant chromaticisms in the melodic line, and later the attractively syncopated second theme is further enhanced when played against sustained notes first from the soloist. and then from the horns. As in most of Mozart's earlier works the central development is brief, but it contains some affecting touches of chromatic harmony. Although the orchestral accompaniment is generally light, with oboes and horns used sparingly, there is often an appealing delicacy in Mozart's sparse textures.

The violin's lyrical qualities come to the fore in the G major andante, music of simple eloquence scored even more lightly than the opening allegro. Formally the movement is a miniature sonata, with a short, modulating central section, but as in the slow movement of the other concertos the constant prominence of the soloist gives it the character of an operatic aria. The labelling of the finale as "rondeau" suggests French influence and the music does indeed have a refined, courtly demeanor that is decidedly Gallic. There are subtle variations in the scoring of the main theme on its several reappearances, and a brief episode in D minor momentarily introduces a more agitated mood. Here the soloist echoes a descending sixteenth-note figure heard earlier - an unobtrusive thematic link that helps to unify a relatively loose structure

During the three months that followed the completion of K.2.1 Mozarts' principal work was the extended Serenade, K.204, referred to above. Then, between September and December, he composed his three finest and most popular wind nonertos, in G major, K.216, D major, K.218, and A major, K.219 Although these prevailing tare of galant relegance, they are all more contently and spaciously planned, more distinguished thematically and, despite their

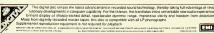
use of the same orchestra of oboes, horns and strings, more imaginatively scored.

Both the G major Concerto and the Concerto in D, K.218, finished towards the end of October, are bold, forthright works with particularly lovely slow movements and rondeaux (note the French spelling again) containing episodes in contrasting metre and tempo. The opening allegro of K.218 is underpinned by the same march-like tread we find in many of the piano concertos. To offset the bare octaves of the principal theme in Mozart's favourite dotted rhythm, much of the abundant subsidiary material is gracefully flowing in character, notably the sinuous, chromatically inflected melody first heard in the short orchestral prelude. This theme gains an added beauty when the solo violin subsequently introduces it in its lowest register, reinforced by violas an octave above, and then turns immediately to the minor mode. Surprisingly, the opening march appears in neither the development (marked by brilliant bravura writing for the soloist) nor the recapitulation, though oboes and horns offer discreet reminders of its initial dotted rhythm.

The A major andante is, like the slow movement of K.211, dominated almost throughout by the solo violin, though here the orchestral accompaniment is both richer and more varied. Built on three melodies, the first two broadly sustained, the third terser and more animated. the movement is filled with that caressing tenderness so characteristic of the finest music from Mozart's Salzburg years. The finale is an entrancingly elegant piece, scored with delicacy and resource and endowed with a profusion of themes in alternating sections of slowish 2/4 and brisk 6/8 time. Most memorable of all, perhaps, is the third of the slower sections. Here Mozart introduces a haunting. folk-like melody whose drone bass accompaniment on the low G of the violin gives it the character of an old musette. Fittingly the movement ends not with a noisy, emphatic

cadence but in a nonchalant planissimo.

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BEETHOVEN





ANGEL MASTER SERIES

LUDWIG VAN BEETHOVEN 1770-1827





Side/Seite/Face/Lato 1

Piano Concerto No. 3 in C minor, Op. 37 Klavierkonzert Nr. 3 c-moll, op. 37 Concerto pour piano n° 3 en Ut mineur, op 37 Concerto per pianoforte n. 3 in Do minore, op. 37 1. Allegro con brio (17°51) 2, Largo (9/45)

Side/Seite/Face/Lato 2

3. Rondo (Allegro) (9'26) Andante favori, WoO 57 (7'50) In F major/F-dur/en Fa majeur/

in Fa maggiore
SVIATOSLAV RICHTER,
piano/Klavier/pianoforte
PHILHARMONIA ORCHESTRA
conducted by/Dirigent/

Direction/Direttore
RICCARDO MUTI

On 20th Agert 801 Bouthness works to the Longs publishes Berting 44 Medic methodoxy 500 19 and 50, posterior 8 Medical 44 Medical 7 Med

Am 22 April 1801 schneb Beethoven an den Leipziger

Verleger Bretkopf & Hartel. Er erwahnte die Veröffentlichung seiner Konzerte in B und C (Opp. 19

Sein drittes Konzert erschien erst am 5. April 1803 in

im Rahmen eines Subskriptionskonzertes im Theater an der Wien statt. Im selben Konzert erlebten auch die

Öberge ihre Erstauffuhrungen. Beethoven seibst war der Solst des Konzertes und der Grund für einige

evined, der den folgenden Bencht über die

Auffuhrung lieferte "Er bat mich, in dem Konzert die

Ruckkehr aus Heitigenstadt, wo er sich den vergangenen Sommer über vergraben hatte, nach dem ersten Schock über die Erkenntnis seiner

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Original to a british conductor.

Strategin like Besthown's Validation's constitute to display from Besthown's Validation's constitute to the strate size of the stra

rondo with a nch Clementi-type pianoforte style' sums it up perfectly.
© Robin Golding, 1985

Seten für hur umzubstäten, aber Allmachtgert Des wir lachter gestigt an getan, dem nich als fall rur beere Batter orf mir dem Hochstein auf dem einem beste Batter orf mir dem Hochstein auf dem einem Heredigsbern, - für mich vollig unwersteinlicht, für hin wchtige Arbstätigsreide — "Um desternal, wenn er wird bedachte ernn hin die mein hereitlicht, sie wird bedachte ernn hin die mein hereitlicht Seterblicht, Er amsaerte sich so diebenhuber meine nicht zu undergand. Angelde zule, alle, auch die nicht zu under gestigen Angelde zule, alle, daß er nicht weinen dies freinlichen Abendessenen berühalt sieden mißbe. "

lachen müße."

Das Konzert wurde im Sommer 1804 vom Wiener Kuret- und Industrie-Comptor als Op 37 veröffenlicht. Wirdmungstrage war Prinz Louis-Ferdinand von Preußen, ein begöbter Peinest und Komponist, den Beethoven 179 gin Betrin kennengelent hatte. Sie eineuerten ihre Bekannstschaft als sieh die Prinz 1804 auf der

Bekanntschaft, als sich der Prinz 1804 auf der Durchreise in Wien befand. Das gesamte Keimgut des ersten Satzes ist in den drei Elementen enthalten, aus denen das einleitende für einen brillanten Abschluß in ihrer originaten Gestallt enthielt Beethovens Waldstein-Gonate op 53 in G-dur ein voll ausgeblichtes Andante als zentralen langsamen Satz. Nachdem jedoch Freunde ihm gesagt hatten, dieser Satz mache die Sonate zu lang, ersetzte

längsame Introduktion zum abschließenden Ronde Er hing aber ein dem ursprunglichen Satz und laß im 1805 als einzelnes Werk durch das Kural - und Industrie-Comption veröffenlichen Eine späiere Veröffenlichung under Beritschof 4 handig ab im dem Tiegli Andamie Barchi. Ser Donald Towigs Beschreibung des Stuckes als ein "Laumotess Rondo mit einem reichen, an Clementionentierten Kalversal" feld das Wesenliche parfekt zusammen.

Ubersetzung-

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talentueux praniste et compositeur que Beethoven avait rencontre a Bertin en 1796 et avec lequel il avait renoue connaissance en 1804 lors du passage du prince dans la capitale autoritemen. Le germe du premer mouvement est contenu d'ans les lesses deventes es l'emperit la berna violent a sièce.

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elementi che costituiscono il teme iniziele: la terza escendente della prima battuta, la scala discendente della seconda e la figurazioni staccato delle terza: l'appropriato contradio e dato de un secondo soggietto melodico nella tonalità relativa maggiore. L'ediquente Loggi (Mi maggiore) in forme ternana, ricorda, nell'auto carettere fiorito e di espanarvo. Ilo stile di actum movimenti lenti di sonata il finale è un colonto rendo con un eggle ricomato attidato al puncolorte. Verso la fini.

di alcun movimenti lanti contente moto con un egi panotorte. Verso la finasiruppo, un Nugero ori. Poccasone di gongenollo distinei tondella tibera code, Presto, un
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opera e se stante da Kunst-und-Industrie-Comptor. Una successiva educino di Brettico (3 Herital gli decela fitto di - Andiante travin - Secondo Sir Donaldi Tovey e tratta di un - sortusso rondo con un noco stie panato a da Clamenti - e queste descrizione illumina perfettemente la composizione. Si Robin Golding. 1885 Si Robin Golding. 1885





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ROSSINI



ANGEL MASTER SERIES

GIOACCHINO ROSSINI 1792 - 1888





OVERTURES - OUVERTÜREN OUVERTURES · SINFONIE

Side/Seite/Face/Lato 1

La Scala di Seta (5'47) Il Barbiere di Siviglia (6'55) Semiramide (11'33)

Side/Seite/Face/Lato 2

RICCARDO MUTI

Il Viaggio a Reims (7'37) L'Assedio di Corinto (8'26) Guillaume Tell (11'24) PHILHARMONIA ORCHESTRA conducted by/Dirigent/ Direction/Direttore

La Scala di Seta, a one-act opera buffa, was first window to allow a young men to spend the night with the girl he has secretly married. The delt overture develops two themes, testing the first oboe's. ido, the earliest example of this celebrated

Barbiere di Siviolia, in 1816 Rossini tashioned ai overture from Spanish themes supplied by the tenor, Garcia. He soon replaced this with the present overture, which had already served for Aurelano in Pairning and Elisabetta, Regina d'Inglisterra. The music happily fits the intrigues of # barbiere. An

Andante with an eloquent violin melody precedes an theme with a lyncal second subject and is rounded off

Semramide, Rossini's last opera for the Italian stage was composed for Venice in 1823. It is founded on a tragic Voltaire story of regicide, though this might not be guessed from the long overture. A solemi Andantinohom quartel, foreshadowing the cath of localty in Act One, is embedded in the dramatic opening section, but the main Allegro is launched by the violins softe vocewith a cheerful theme, and there and another crescendo brings the overture to an

gesic conclusion usical director of the Theátre-Italien, Paris, in 1825 Rossmi wrote Il viaggio a Rems, a patrio stage cantata in one act three hours long, to celebrate Comte One and the exquisitely scored overture

The following year at the Pans Opéra Rossin triumphantly introduced Le Siège de Corinthe, a

grander French version of his 1820 Nicapolitan opera production of Maometro in 1823. A Greek funeral march using a theme by Benedetto Marcello separates the opening Allegro wace and an Allegro assar which is worked with impressive symphonic

ume Tell (Pans, 1829), based on Schiller's drama overture begins with divided cellos depicting the dawn, and a vivid thunderstorm over Lake Lucerne. follows. This leads to an Alpine idvil (a cor anglais theme echoed and embellished by a flute) and a break march as Tell and the Swiss peasants go to arms

La Scala di Seta (Die seidene Leiter), eine einaktige Opera buffa, wurde 1812 in Venedig uraufgeführt. Die titelgebende seidene Leiter ist aus Tuchern Schlatzimmerlenster aus hinabgelassen, damit ein unger Mann die Nacht mit dem Madchen verbringen

vanierte Reprise gipfelt in einem Crascendo, dem ersten Beispiel für dieses rossinische Markenzeichen

Zur Uraufführung seines komischen Meisterwerkes if Berbiere di Swalla (Der Barbier von Sevilla) schrieb Rossini eine Ouverture über spanische Themen, die ihm der Tenor Garcia zugetragen hatte. Bald schon Palmira und Elsabetta, Regina d'Inghillerra verwendet worden war. Sehr gelungen spiegelt die

Violinweise geht einem Allegrangen hag voraus un dem ein heiteres Hauptthema einem M zwerten gegenubergestellt ist. Abgerundet wird die

Ouverture durch ein ausgelassenes Crescando. Semiramide (Semiramis). Rossinis letzte Oper für die italienische Buhne, wurde 1823 für Venedig Geschichte von Voltare, die einen Konigsmord zum Thema hat, obschon man das bem Anhoren der umfangreichen Ouverture vielleicht nicht vermutet Ein getragenes Andantino-Hornquartett, das est auf das Loyalitatsgelobnis des ersten Aktes, ist eingebettet in den dramatischen Einleitungsteil Der Allegro-Hauptteil wird eing durch ein zartes sotto voce-Thema der Violinen. Dann erscheint ein noch freudigeres zweites Thema, das zu

rescendo bringt die Ouverture zu ihrem uskalischer Drektor des Panser Théâtre-Italien schneb Rossini 1825 // wagou a Rems (Die Reise

nach Reims), eine patriotische Kantate für die Buhne in einem einzigen, dreistundigen Akt, um die Kronung Kronungsfeierlichkeit reiste man nach Reims). Dem

Work war kein Erfolg heschieden, doch Rossinubernahm vier Nummern in Le Conte Ory, und die exquisit instrumentierte Ouverture überlebte im ein Allegretto moderato mit zwei treudigen Themen an Man bemerkt, daß der Komponist hier das Crescendo weit subtiler verwendet als bei In heren

Im folgenden Jahr stellte Rossini mit glanzenden Erfolg Le Siège de Connthe (Die Belagerung von Magmetta // Die kraftvolle Ouverture zu die Drama von geteilter Treue wurde für eine Produktion in Venedig im Jahre 1823 geschneben. Ein gnechscher Trauermarsch, der ein Thema von Benedetto Marcello verwendet, trennt das einleitende Allegro vivace von einem Allegro assar, das mit eindnucksvoller sintonischer Meisterschaft

Guilaume Tell (Withelm Tell) (Pans, 1829), basierend dem 14. Jahrhundert, war Bossyns letzte und großte

Oper. Die verdientermaßen beruhmte Ouverture Oper, Die veroeinemensen und wie er ook en note beginnt mit der Schilderung eines Sonnenumterganges in den geteilten Cell. Dann tolgt die lebhafte Darstellung eines Gewitters über dem Verwaldstatter See. Es leiter hin zu einer Abendytie.

La Scala di seta, opera buffa en un acte, fut monti pour la premiere lois a Venise, en 1812. L'echelle de soie donnant a l'œuvre son titre est faite de draps de celle qu'il a épousee secretement. L'habile et preste uverture developpe deux themes qui mettent à l'epreuve la virtuosite du premier hautbois. Puis une reprise vanée se termine par un crescendo qui constitue le tout premier exemple de cette celebre marque de fabrique rossinienne.

Pour la premiere representation de sen chet-d'œuvre comque. Il barbière di Sivolia. Rossini laconna en 1816 une ouverture a partir de themes espagnols que lui avait tournis le ténor, Garcia. Il ne tarda pas à remplacer celle-ci par l'ouverture actuelle, qui avait dela servi pour Aurelano in Palmira el Elisabetta. Regina d'Inghilterra. La musique est en heureux doté d'une eloquente mélodie de violon précède un Allègra con brio laisant contraster un spirituel theme principal et une seconde idée de caractère lynque et s'achevant par un loveux crescendo

imide, demier opéra de Bossini destiné à la ayant pour sujet une histoire de regicide, ce que ne solennel Andantino nour quatuor de cors, annoncan le serment de fidelite prête au cours de l'acte i, est encastre dans la dramatique section initiale, mais Allegro principal est declenche par les violons, sotto voce, avec un thème joyeux et c'est un thème encore plus gai qui conduit à vivifant cirescendo. Les deux es sont repetes et un autre crescendo mene ouverture a une viocureuse conclusion

C'est en qualité de directeur musical du Theâtre Italien de Paris que Rossini écrivit en 1825 // vaggio a Rems, cantate scenique patriotique, ne comprenent qu'un seul acte mais durant trois heures, pour célebrer le couronnement de Charles X (en France, on ayait à se rendre à Brims nour assister au couronnement des souverains). Ce ne fut pas un succès, mais le compositeur fit passer qualtre numéros de cel ouvrage dans Le Comte Ory, dont l'ouverture exquisement archestrée conserve sa

Massfoso est surve d'un Allegretto moderato exploitant deux thèmes d'une heureuse invention. On

L'annee survante, à l'Opera de Pans, Rossini connut. Magnetto II, ecrit en 1820 pour Nacles, La pussante ouverture de ce noble drame de fidelite partagee fut composée en 1823 pour une production venitienne de Macmatto Une marche funebre grecoue utilisant un thème de Benedetio Marcello separe l'Afegra vivace initial d'un Alegro assar ouvrage avec une impressionnante perfection symphonique.

Guillaume Tell (Pans., 1829) base sur le drame de Schiller ayant pour heros le patrote susse du XIV secte, tut le dernier et le plus grandiose opera de tivises et offre ensuite un violent orage accompagne

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La scala risseta, opera buffa in un alto, venne presenta tainer la noma volta a Veneza nel 1812. La scala del titolo e quella che ogni notte Dorvil usa per sairre nella camera della donna che ha segrotamente sposato e trascorrere la notto con lei. L'agilo sintonia sviluppa due tem che mettono a dura prova il virtuosismo del primo oboe. Gundi, una ripresa variata culmina c colebre marchio di febbrica rossiniano. or la prima esocuzione del suo capelavoro comico. Il burbiere di Siviglia, che ebbe luoge nel 1816, Rossir

Droparo una sintonia basata su terni snaggoli che il gia servita per altre due sue opere, Aureliano in si adatta felicemente agli intrighi del Barbloro un Andante, dove emerge un'eloquente melodia del linco completendosi infine con un gioloso cresconde Somivernide, ultima opera di Ressini scritte per le scene italiane, tu composta nel 1823 per Venezia. Si sangunosa trama ascoltando la lunga sintonia. Un solonne Andantino del quartetto dei comi, nel quale si rappresenta il giuramento di lealità del primo A incastrato nella drammatica sezione iniziale: l'Allegio principale interviene allora nei violini sotto voce con un teme wyace, il secondo soggetto, ancor più felice

Come direttore del Thoâtre-Italien di Pangu nel 1825 scrisse il vieggio a Rems, une patrottica cantata scenice in un solo atto della durata di tre ore Non lu un successo, ma il compositore inseri quattro modo eccelso, sopravive come pezzo da concerto Un Moestoso introduttivo è seguito da un Alegreffo moderato con due temi quanto mai azzeccati. E ci si abba fatto in precedenze

L'anno dono all'Opera di Panor. Rossini presenta, con accordinaze tropiali. Le Siège de Conothe una grandiosa versione frencese del Macmetto II presentato a Napoli nel 1820. La possente sinfonia di uesto nobile dramma sulla lealtà fu composta pe Marcolo, separa l' Allegro vivace introduttivo da un

de tonnerre sur le lac des Quatre-Contons Cela

Sutlaume Tell (Pangr. 1829), basato sul dramme de Schiller che ha come protagonista il patriota svizzero del XIV secolo, fu l'ultime e più grandiosa opera rossingna. La lamosissima antonia si apre con i dell'alba per continuare poi cen una possent svizzeri corrono alle armi contro i loro appresson

@Enchloson 1985



Rossini: Stabat Mater
Catherine Malfitano · Agnes Baltsa
Robert Gambill · Gwynne Howell
Orchestra and Chorus of Maggio Musicale Fiorentino
Riccardo Muti





ROSSINI: STABAT MATER

Catherine Malfitano, soprano · Agnes Baltsa, soprano · Robert Gambill, tenor Gwynne Howell, bass · Chorus & Orchestra of Maggio Musicale Fiorentino

RICCARDO MUTI

Chorus Master: Roberto Gabbiani · Assistant Chorus Master: Gianfranco Cosmi





In 1829, at the age of 37, Rossini wrote his last opera, Guillaume Tell-his thirty-ninth! As the years passed and nothing further in the way of theatrical music came from his pen, people began to talk about the 'Great Silence', and the 'Great Renunciation' (referring to a Pope who figures in Dante's Inferno). As if, where Rossini was concerned, operatic music was the only kind that counted! For he had by no means ceased to compose - witness the Soirées musicales, the Stabat Mater, the Petite Messe solennelle and the vast number of piano and vocal pieces which he termed collectively Péchés de vieillesse. Nonetheless it remains true that in the early 1830s he did suffer a crisis of self-confidence. Some say it was due to ill-health, others ascribe it to the death of his parents, and others, more plausibly, to the new wind of Romanticism that was beginning to blow through Europe, creating a musical climate in which Rossini felt ill at ease, and in which Robert le Diable was preferred to Guillaume Tell. So it was that when, during a visit to Madrid in 1831, a wealthy Spanish prelate called Varela wanted to commission from him a Stabat Mater, Rossini at first stoutly refused. To him the perfect setting of that poem had been made by Pergolesi, and he had no wish to compete with it. Eventually he gave in to Varela's request -stipulating however, that the work should never be published; for this he received a gift of a gold snuffbox studded with diamonds

In 1837 Varela died, and his heirs, finding the Stabat Mater among his effects, sold it to a French publisher for 5000 francs. Apprised of this. Rossini wrote to the firm threatening legal action if his wish that the work remain unpublished were not respected. He had good reason for so doing, for of the twelve pieces that made up the original Stabat Mater only six were written by him. During a severe attack of lumbago he had had the rest set by his friend Tadolini. In the course of the wrangles that followed Rossini completed the setting, reducing the remaining six pieces to four, and offered it to his own publisher. Troupenas, who immediately brought an action against the other firm for 'forgery and theft The court ruled that the original agreement with Varela did not amount to a contract of sale, and therefore the music was Rossini's to do with as he thought fit. But it acquitted the defendants of the graver charge

The first public performance of the Stabat Mater was given in the Salle Ventadour on 7 January 1842, with a cast of soloists that included Giulia Grisi, Mario and Tamburini. Among the audience was Heine, who pronounced the work more truly Christian in Adam, composer of Giselle, had already published a detailed analysis of the score based on a partial hearing a few weeks previously. In general the press and the public were enthusiastic, the only discordant note being struck by a young musical hack in the employ of the publisher Schlesinger by the name of Richard Wagner, who sent to the Neue Zeitschrift fur Musik a laboured, would-be satirical report on this 'momentous event': a Stabat Mater jotted down by Rossini in a

moment of repentance for all the money out of which he had cheated a gullible public; of the music, not a word. The first Italian performance took place at the Conservatory of Bologna, of which Rossini was in fact, if not in name, the director. The soloists included the British soprano Clara Novello, for whom Rossini provided the cadenza shown opposite, Rossini provided the cadenza shown opposit and the Russian tenor Nicolai Ivanov. The conductor was Donizetti. In the summer of that same year the Stabat Mater was performed in the Palazzo Vecchio, Florence,

where the present recording was made. The case of Rossini's Stabat Mater forms a parallel with that of Verdi's Requiem. Both works are by composers associated with the theatre rather than the church. Both were lauded to the skies by those to whom the composers were national heroes; and both were attacked on principle by distinguished German musicians who never bothered to listen to them (in Verdi's case the detractor was the conductor and pianist Bulow who, however, lived to eat his words). Finally, the religious character of both compositions is still sometimes called into question. This is especially true of the Stabat Mater, which not only retains links with Rossini's operatic style (the so-called cavatina 'Fac ut portem' is identical in mood and even key with Arsace's entrance aria in Semiramide), but frequently strikes a note of hedonism at variance with this most desolate of texts. How, for instance, does one reconcile the image of the Virgin Mary contemplating the crucified Jesus with the cheerful march-tune for tenor to which Rossini sets the words 'Cujus animam gementem', or the sensuous interweaving of soprano and mezzo-soprano voices in 'Quis est homo'? The truth is that, as he was to tell a mature and more respectful Wagner nearly twenty years later. Rossini did not believe in adhering too closely to the sense of the literary text; for to do so, he considered, would ruin the musical form - a point of view which was shared by Schopenhauer. Nor was he convinced of the power of music to express exact shades of neaning. So, for instance, in his French opera Moise Sinaide's cabaletta of joy is precisely the same as that which had accompanied Elcia's outburst of grief in the earlier Mose in Egitto Music, Rossini told his friend and biographer Zanolini, should define the 'moral atmosphere of a text. Indeed, it is only when certain numbers from the Stabat Mater are taken in isolation that they sound inappropriate to a religious poem. Heard in context, the martial swing of the 'Cujus animam', the jaunty peccatis' with its startling epigram of modulation, all combine with the austere writing of the opening number, the 'Eia mater'. and the final fugue to form a perfectly balanced and self-consistent musical canvas. Even at his most naive. Rossini's taste and sense of proportion never desert him. To adapt Brahms's famous rebuttal of Bulow's verdict on Verdi's Requiem we may conclude: 'Wagner has put his foot in it. The Stabat Mater is a

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O quam tristie et afflicta Fuit illa benedicta Mater Unigeniti! Quee moerebat et dolebat Et tremebat, cum videbat Nati poenas inclyti

bond 3. No. 3 - DUET (Sopranos I and II) (6:44) Quis est homo, qui non fleret Christi Matrem si videret In tanto supplicio?

Quis non posset contristari, Piam Metrem contemplari Dolentem cum Filio?

Stabat Mater dolorose.

Juxte crucem lacrymosa Dum pendebat Filius.

Cujus animam gementem Contristatam et dolentem Pertransivit gladius.

bond 2. No. 2 - ARIA (Tenor) (6:55)

hand d No. 4 - ARIA (Russ) (5:13) Pro peccatis suae gentis Vidit Jesum in tormentis Et flagellis subditum! Vidit suum dulcem Natum Moriando desolatum

Dum emisit spiritum

SIDE ONE

band I. No. 1. - (a) INTRODUCTION. (b) CHORUS AND QUARTET (32/7) The Mother stood in sorn w and in tears, by the cross as her Son hung from it.

> Her weeping heart full of onguish and sorrow o sword had piewed. Oh how sad and descla; e was that holy Mother of the only-t egotier, Son! She grieved and she suffered and trembled as she witnessed the pains of her glorious Son.

Which man would not weep if he saw the Mother of Christ in such deep suffering Who could fail to be moved watching that sweet Mather grieving with her Son?

For the sins of His people She sow Jesus being tortured and subjected to scourging! She watched her own beloved Son deserted os He died as He breothed His last.

SIDE TWO

band 1. No. 5 - CHORUS AND RECITATIVE (Bess) (5:55)

Eja, Mater fons amoris Me sentire vim doloris Fac ut tecum lugeam. Fac ut ardeat cor meum In amando Christum Deum Ut sibi compaceam! bond 2. No. 6 - QUARTET (6:44)

Sancta Mater, istud agas, Crucifixi fige plagas Cordi meo valide. Tui Nati vulnerati Tam dignati pro me pati, Poenas mecum divid

Fac me vere tecum flere Crucifixo condolere, Donec ego vixero! Juxto crucem tecum stare,

Te libenter sociare In planctu desidere Virgo virginum praeclara, Mihi jam non sis amara, Fac me tecum plangere.

Oh amorem filii

bond 3. No. 7 - CAVATINA (Soprano II) (4:41) Fac ut portem Christi mortem, Passionis fac consortem, Et plegas recolere Fac me plegis vulnerari Cruce hac inebriari

bond 4. No. 8 - ARIA (Soprano I) and CHORUS (4:14) Inflemmatus et accensus, Per te virgo sim defensus. In die judicii.

Fac me cruce custodiri Morte Christi preemuniri Confoveri gratia! bond 5. No. 9-QUARTET (4:34)

Quando corpus morietur. Fac ut animae donetur Paradisi gloria! band 6. No. 10 - CHORUS (5:55)

In sampiterne saecula.

Text: Jacopone da Todi

O Mother, source of love let me feel the strength of this sorrow so that I may m Make my heart blaze with love for Christ the Lord so that I may please Him!

Holy Mother, do this for me: Stomp the wounds of thy crucified Son firmly in my heart. Shore with me the anguish of thy Son who deigned to suffer wounds and so much pain for me Let me weep sincerely with thee and shore the sufferings of the Crucified as long as I live! To stand by the cross with thee and join mine to thy tears

O Virgin, the greatest of all virgins, do not be unkind to me now: allow me to weep with thee.

Let me suffer with Christ in His death. Let me share His torments with Him and meditote on his wounds! Let his wounds be inflicted on me and through his cross, let me be filled with love for the Son.

So fired and ablaze may I be protected by thee, O Virgin, on the Day of Judgement. Let me be guarded by the Cross. strengthened by the death of Christ. sheltered by [His] grace.

Grant that when my body dies the glory of Heaven moy be given to my spirit

World without end.

Translation Laura Mardon, 1964





Producer JOHN MORDLER
Enginer JOHN KURLANDER
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BERLIOZ SYMPHONIE FANTASTIQUE

MUTI

THE PHILADELPHIA ORCHESTRA





BERLIOZ SYMPHONIE FANTASTIQUE

RICCANDO

PHILADELPHIA ORCHESTILA

Flazingly effective today in the concert hall and on records. Syn phonic funtestujue was also revolutionary in its own time for its theatricality. And that is appropriate, for it was inspired by aud mmortalizes, an actress - an unfortunate woman whom life, after her brief and heady celebrity, dealt with quite

Her name was Harriet Smithson She was Irish-born. She was fair-haired, of ample bosom, sparkling blue eyes, and alabaster skin. She turned up in France in 1827 with an English touring company and captivated all Paris with her portrayals of Juliet and Ophelia. Much the most captivated of all was a 24-yearold composer of thunderbolt emotional proclivities named Hector Berlioz.

He sent her letters which she ignored. He went to great trouble to produce a corcert of his works to impress her, and it was a considerable success, but Miss Smithson did not hear of it. After two years the actress departed France. scarcely acknowledging that Berlioz

Still aflame, unremittingly tormented, Berlioz gave release to his passion in a composition which portrayed, programmatically, a young musician's obsession with an aloof Beloved One. In the course of his labors upon it, rumors reached Berlioz that Harriet Smuhson was engaged in a scandalous affair with her manager He thus added to his symphony a rancorous final movement (later modified when

he learned the rumors were false) in which the Beloved One was represented as a shameless harlot.

13 1832 Harriet Smithson returned to Paris, Berlioz meanwhile, had found distraction in another romance which had ended unhappily, he had won the Prix de Rome and made the consequent trip to Italy, and he had come into general renown. In November, 18:2, 1e returned to Paris, and thereupon a series of fateful

events occurred. Finding his old apartment in the rue Richelieu now rented to others, Berlioz took rooms instead at 1 rue Neuve-saint-Marc. He'd just moved in when he learned that the previous occupant, who had vacated only days before, had been Miss Smithson. The uncar 19 coincidence, Berlioz' lively imagination, perhaps some faint aura of the actress remaining behind her, all combined to

rekindle Berlioz' old passion explosively A concert of his works had already been scheduled which was to include not only his Symphonie fantastique but its scouel Lélio - - also inspired by Harriet Smithson. Berlinz decided he must at all costs suppress his desire to contact the actress until this important event was completed. Two days before the concert, however, he chanced to visit Schlesinger's Music Shop at the precise moment when an acquaintance of Miss Smithson's an Englishman named Schutter, was just leaving. At Berlioz' behest, Schlesinger persuaded Schutter to present Miss Smithson with tickets to the Berlioz

The actress's own affairs had not gone well. Fickle Parisians had had their fill of Shakespeare for the time being, and Miss Smithson's company suffered a financial loss. Seeking diversion from her troubles. she attended the Berlioz evening. All Paris knew that the composer had portrayed the actress in both works, yet she herself somehow remained unaware of it. There were stares and an excited huzz from the rest of the house when she arrived, but actresses are accustomed to creating a stir. Even hints from visitors to her box of Berlioz' "troubles of the heart" failed to alert her to her role in the evening's proceedings. It was not until the actor Bocage declaimed the lines in Lélio that refer to "the Juliet, the Ophelia whom my heart cries out for . ." that realization that she herself was the Beloved One of the composer's musical fancies struck her with full force

Berlioz wrote in his Memoirs: "From that moment, so she has often told me



she felt the room reel about her; she heard no more but sat in a dream, and at the end returned home like a sleep-

Hector Berlioz at last had made the impression he'd long sought to make. Actress and composer met the next day and a difficult courtship between two illmatched individuals ensued. Till the day they were wed, the families of both parties voiced strenuous objections to the match. On October 3, 1833, Harriet Smithson and Hector Berlioz spoke their marriage vows, with Franz Liszt and Heinrich Heine as witnesses.

What followed for the pair is a chronicle of the most lifelike irony. Harriet Berlioz' career was at an end. Berlioz' music brought in little; in their first years together he eked out a living for himself, wife, and their baby son by writing articles for music journals. The family was often in financial difficulties. Harriet's temper gradually grew shrewish. She grew fat. She became jealous of any woman whose name Berlioz mentioned and flew into rages over his suspected infidelities. At length, she began to drink

The marriage ended in 1844. In 1850 Harriet Berlioz was struck by paralysis. and on March 3, 1854, after a long, soulcrushing illness, she died.

On March 11, 1854, Berlioz wrote to Franz Liszt: "In spite of everything, she was always so dear to me. For the last twelve years, we have not been able

either to live together or to part. These very tortures we suffered together have made this final separation more painful for me. She has been delivered from an appalling existence.

Liszt wrote in return: "She inspired you, you loved her and sang your love, her mission was fulfilled

Seven months after Harriet's dead. Berlioz remarried. -RORY CUY

HECTOR BERLICZ' program for the Symphonie fantastique is as follows (with Angel Records' Side One / Side Two apportionments with Band Timings

A young musician of his h-strung temperament and fiery .ms ginution has beet; so distracted by unrequited love that he has poisoned himself with opium. Unwittingly he has taken a dose too feeble to kill him. Instead, it transports him into a deep sleep, broken by strange nightmares. As these sensations, emotions and memories pass through his fevered mind, they are transformed into musical imagery: His beloved herself appears as a melody which becomes an idée fixe.

which he hears constantly. (21:50) I. Révenes - Passions (Dreams - Passions) (15:34)

(Largo, C minor, 4/4; Allegro agitato e appassionato assai, C major, 4/4). The young musician relives the agitation, dark longings, joy and melancholy he experienced before meeting his Beloved. He then remembers the "volcanic love" she at once aroused in him, followed at length by terrible anxiety, raging jealousy, tenderness and, finally, the consolation of religion.

> II. Un bal (A Ball) (6:16)

(Allegro non troppo, A major, 3/8). In a grand ballroom, amid the flurry of a gala celebration, the hero encounters his Beloved again. SIDE TWO

(32:39) III. Scène aux champs (Country Scene) (16:05) (Adagio, F major, 6/8). On a summer's

eve in the country, the hero comes upon two shepherd lads piping, by turns, the call to their flocks. the peaceful vista, trees caressed by p

some recent intimations of hope all combine to inspire in the youth a seienity he has seldom known. Suddenly his Beloved reappears. His heart once more is filled with forebodings and doubts of her fidelity. The rustic melody resumes. piped by a single hordsman. The other no longer responds. The sun sets, increasing the hero's desolation. There is a distant rolling of thunder.

> IV. Marche au supplice (March to the Scaffold) (6.49)

(Allegretto non troppo, G minor and B flat major, 4/4). Still in his dreams, the youth has murdered his Beloven, and faces the sentence of death. His walk to the place of execution is measured by a march that is by .urns darkly solemn, vivid and wild. The procession suddenly ceases. In his last mon ents, the idée fixe recurs with thoughts of the Beloved, Suddenly, it stops. The axe has descended.

> V. Songe d'une nust du Sabbat (Dream of a Witches' Sabbath) (9:45)

(Larghetto, C major, 4/4; and Allegro, E flat major, C minor, and C major, 6/8). The musician now dreams himself to be amongst the grotesques at a Witches' Sabbath, held in observance of his funeral. Unearthly groans, cackles and cries suggest tormented souls. The idee fixe recurs. but it is now a hideous travesty of its former self, like a degenerate dance tune. It is She, who was his Beloved, and, welcomed by raucous cries, she joins the orgy of the damned. Funeral bells sound. The Dies trae is burlesqued, As the hellish celebration reaches its peak, the Dies irae and the infernal dance combine. - R.G.

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TAKE THE "A" TRAIN (Ouke Ellington) IN THE HALL OF THE MOUNTAIN (Arr. Hugo Montenegro) LIMEHOUSE BLUES (Furber-Brahm) COTTONTAIL (Ouke Ellington) SLAUGHTER ON 10th AVENUE

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Hugo Montenegro did not happen overnight. Before the TV shows and Motion Pictures he was working for Benny Goodman, Andre Kostelanetz, Gene Krupa, Joe Venuti, and writing for Harry Belafonte, Paul Winchell, Dennis James and Arthur Godfrey

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Cover Design

JACK LONSHEIN



Verdi:Four Sacred Pieces

Swedish Radio Chorus & Stockholm Chamber Choir Berlin Philharmonic Orchestra Arleen Augér Riccardo Muti









TEXT LEAFLET ENCLOSED

VERDI FOUR SACRED PIECES

SIDE ONE

(18:36)

hand 1. Ave Maria (5:50) band 2. Stabat Mater (12:46)

(21:52) SIDE TWO

band 1. Laudi alla Vergine Maria (5:40) band 2. Te Deum* (16:12)

*ARLEEN AUGÉR soprano SWEDISH RADIO CHOIR STOCKHOLM CHAMBER CHOIR (Chorus Master: Eric Ericson) BERLIN PHILHARMONIC **ORCHESTRA** conducted by RICCARDO MUTI

After completing the Requiem in April 1874 Verdi 60 years old and with 26 operas to his credit, decided that it was time to retire to his country home in Sant'Agata and devote his energies to his dogs, his horses, and to managing his estate. He had no intention of writing any more music; his account, he declared, was settled. Fortunately for posterity, Verdi did not keep to his resolve. After six years of silence he composed two short vocal works, and between 1886, when he was already 73, and 1897 he completed the two great Shakespeare operas, Otello and Falstaff, as well as the Quattro Pezzi Sacri, four settings for chorus of religious

Although they make a satisfying and wellcontrasted sequence, and were published together, the Four Sacred Pieces were written over a number of years, and were not thought of by Verdi as a self-contained group. The two pieces for unaccompanied voices, Ave Maria and Laudi alla Vergine Maria were composed between Otello (1886) and Falstaff (1892). Behind the composition of Ave Maria lies an article published in the Gazetta Musicale di Milano of 3 August 1888, in which the writer invited other musicians to harmonize an 'enigmatic scale' which he had devised. Boïto drew Verdi's attention to the article and remarked that he should make the scale the basis of an Ave Maria as atonement for the blasphemous 'Credo' in Otello. (To this, however. Verdi replied that the crime was Boito's and not his own, as it was Boito himself who had drawn up the libretto.) The Te Deum and Stabat Mater were both written after Falstaff, the former in the winter of 1895-6, the latter a year later. They are thus Verdi's last compositions. It seems that he did not wish any of the Sacred Pieces to be performed, but he was eventually persuaded to allow three of them (he requested that the Ave Maria be omitted) to be given as part of two concerts of religious music at the Paris Opéra during Holy Week, 1898. These were followed a month later by the first Italian performance, in Turin, under Arturo Toscanini. In both Paris and Turin the concerts were triumphantly successful, with the Laudi alla Vergine Maria enjoying a particularly

Verdi may have regarded the Ave Maria as no more than an experimental exercise in harmony (bence his refusal to allow its performance in Paris and Turin), but in fact he produced a work of chaste, meditative beauty, in which the frequent strange shifts of tonality are accomplished with effortless smoothness and naturalness. The 'scala enigmatica' (C, D flat, E, F sharp, G sharp, Asharp, B, with the F sharp replaced by F natural in its descending form) appears as a kind of cantus firmus in each voice in turn,

enthusiastic reception.

beginning with the basses, and on each repetition is treated in a different texture and harmony. The serenely flowing polyphony woven around the scale's two central appearances (in the tenors and the altos) is one of many things in the Four Sacred Pieces which directly reflect Verdi's intensive study of Palestrina and other Renaissance masters.

With the Stabat Mater, for four-part chorus and large orchestra, we return to an idiom more familiar from Verdi's other later works; in particular it abounds in dramatic contrasts of a kind which once caused the Requiem to be denounced as overtly theatrical. This is a far more concise setting of the thirteenth century Latin poem than those of Haydn, Rossini or Dyořák, It is conceived as one continuous movement in the same basic tempo (with certain passages slightly slowed down or speeded up for the sake of expressiveness) and no part of the text is repeated for special emphasis. Verdi responds vividly to the poem's drama and pictorial imagery, making each of his points with extreme economy, directness and power. The very beginning. with its stark open fifths low on bassoons, horns and strings and leaden-footed unison theme for chorus, depicts the desolate scene with an almost tangible immediacy. Each of the more violent images - Christ's torment and scourging, the wounds of the Crucified, the consuming flames produces a swift climax of overwhelming physical force, which is broken off almost at once and succeeded by music in utter contrast; the mystery and numbed grief of 'Vidit suum dulcem natum', with its wonderful scoring for sustained horns, woodwind, soft drums and pizzicato strings; the radiantly tender melody of 'Tui nati' for altos alone, harmonized and orchestrated with great subtlety and beauty; and the hushed terror of the Day of Judgement at 'per te, virgo', with its ominous soft trumpet calls. Verdi sets the closing words 'Paradisi gloria' in a thrilling extended crescendo, which culminates in an affirmation of the key of G major, resolving for the first time the G minor of the very opening. But the resolution is not sustained. The vision of paradise fades and the final ppp bars for low woodwind and strings contain an allusion to the initial sombre unison theme.

Laudi alla Vergine Maria is the only one of the Sacred Pieces to use an Italian rather than a Latin text. Verdi chose verses from the final canto of Dante's Paradiso and set them unaccompanied for four solo women's voices, though the work is now usually performed by a chorus. Despite its outward simplicity, the Laudi alla Vergine Maria is a work of consummate mastery. The phrase lengths are subtly varied, the harmonies have a quiet, individual beauty and the partwriting, whether chordal or imitative, is exquisitely pure and luminous. Most moving of all, perhaps, is the rapt, other-worldly loveliness of 'La tua benignità', marked cantabile, dolcissimo e calmo.

After carefully studying the text of the Te Deum, and a number of settings by sixteenth and seventeenth century composers, Verdi became convinced that the canticle was in essence far less a triumphant celebration (the aspect generally emphasized in earlier settings) than a plea for salvation and a confession of faith. Despite the grandeur and exultation of certain sections, Verdi's Te Deum. composed for double chorus and orchestra. underlines the elements of doubt, terror, mystery and supplication to a degree matched in scarcely any other setting. Like the Stabat Mater it is a work of tremendous concentrated power, combining a noble directness of melodic utterance with a wonderful refinement and originality of harmony and orchestral colouring that are hallmarks of Verdi's late music

Two themes of liturgical origin form the basis of the Te Deum. The opening plainchant given at the outset by unaccompanied basses is subsequently transmuted into one of Verdi's most sublime cantilenas, introduced softly on the woodwind just before 'Te gloriosus Apostolorum' and developed richly by chorus and orchestra. The second liturgical theme is announced ff on the trumpets to herald 'Tu rex gloriae' and is then elaborated in a magnificent contrapuntal section at 'Tu, devicto mortis aculeo'. Towards the end of the Te Deum the mood becomes consistently darker. Verdi described the text of the prayer 'Dignare Domine' as 'moving, sad to the point of terror', and set it to music of disconsolate bleakness, the choral unison underpinned by quietly pounding low woodwind and basses. The climactic cry 'In te speravi' seems to contain more of anguish than of faith and quickly yields to the awesome hush of 'non confundar', with gloomily descending chromaticisms on bass clarinet, bassoons and cellos. A lone soprano three times intones 'in te speravi', to be joined by the chorus in a final fortissimo outburst. But, as before, the music at once sinks to doubt and darkness as the work closes with quiet, disturbing harmonies in the orchestra.

@ Richard Wigmore, 1983

Producer John Mordler Engineer John Kurlander Art Direction & Design Marvin Schwartz @ 1983 EMI Records Limited © 1983 Capitol Records, Inc. Library of Congress Catalogue Card No. 83-743287 applies to this recording

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GROUCHO MARX JERRY COLONNA

groucho marx jerry colonna

SIDE ONE

GROUCHO MARX

1. HOORAY FOR CAPTAIN SPAULDING (Kalmar; Ruby)

2. OMAHA, NEBRASKA (Ruby:Marx) 3. DR. HACKENBUSH (Kalmar: Ruby)

4. FATHER'S DAY (Ruby)

5. GO WEST, YOUNG MANI (Kalmar: Ruby) 6. SHOW ME A ROSE (Ruby: Kalmar)

SIDE TWO

IFRRY COLONNA

1. YOU'RE MY EVERYTHING (Dixon: Young: Warren)

2. EBB TIDE (Maxwell: Sigman) 3. THE VELVET GLOVE (Sping)

4. IT MIGHT AS WELL BE SPRING (Radgers: Hammerstein)

5. CAN'T YOU HEAR ME CALLIN' CAROLINE (Rama: Gardner) 6. SWEET ADELINE (Armstrang; Gerard)

Camedy is a funny thing to define. For instance, same people might even deem that apening sentence to be camical, whilst passibly a lat mare would wince and groon disgustedly at the apparent pun. Ideas about what is funny and what is not differ widely everywhere. Same nations lough at things which other countries find totally unmaving, and senses of humaur vary from person to person. Same unlucky people dan't possess such a sense at all, and miss an awful lat in life as a direct result. Comedy is an intensible subject, and a vital factor in one's human existence. The capacity and ability to lough is one of the basic emotions like crying, laving and hating, and it has a wanderful tanic value in easing life's everyday burdens and reducing them to a talerable size and proportion. If you can lough at trouble and see the funny side of the situations which have one - and most do - then you are at least halfway to mastering them. Laughing is a strange exercise which has a unique affinity to

what is astensibly its appasite, crying. Laughter can dissalve into tears without warning in a trice in many circumstances. and crying can brighten into laughter with equally sudden facility. Humaur is a tricky and unpredictable commadity, and can became unkind and cruel if pursued taa far with taa little cammansense and discretion. Few people can resist chuckling at the classic camic spectacle of sameane slipping suddenly inta a harizantal position on the traditional banana peel, despite the passibility that the victim might fracture his or her spine in the invaluntary pracess of provaking their chuckles, That ather famous farmula far raising a laugh, a custard pie thrown in sameane's face, is at least safer for the victim if minimally less unpleasant.

One cannot tell what amused prehistoric man - apart from same jakes still used taday by undiscerning camedians - although presumably he chuckled in his cave about same things which tickled his sense of humaur like possibly the sight of his neighbaur having a narrow escape from a brantasaurus. But camedy has been regarded as an essential down through the ages, and mast ancient kings and patentates paid people to make them laugh and called them court jesters. The crueller aspect of human amusement was also catered for by admitting the public ta scaff and giggle at the unwitting antics and grimaces of the hapless lunatics and simpletans incarcerated in the bedlams.

Humaur and camedy encompasses a wide range from the abvious and earthy like custard pies and the sexual allusions of the blue jake through the quick-fire patter and repartee of comics who are natural wits and the polished and aften cynical sophistication of internationally fashionable humaurists and recenteurs to the comparatively recent and regrettable innovation of sick humaur dependent an tragedy and misery and illness for its gruesame laughs. In every field there are expanents who stand head and shaulders above their competitors and contemporaries, and this LP affers same vintage recardings by two such stars. Graucha Marx is perhaps the most famous member of the celebrated Marx Brathers. With Chica and Harpa, he has clawned

his way through eleven films which are classics of their kind including "Animal Crackers", "Night In Casablanca" and 'Room Service". Groucha was the one with the big cigar and uniquely personal prancing stride, while Chica favoured a bawler hat and interpreted the hilariaus antics of the dumb Harna, who never allowed as used his afflictions to raise might of the sicker variety. Graucha, Chica and Harpa made bath cinema and camic history with their films, and spread an amaxing amount of laughter and happiness during the pracess. Jerry Calanna also made his name as a camic with an individual style through the medium of films, amongst which was "Naughty But Nice" and two of the famous Bing Crosby-Bob

"Naughty But Nice" and two of the famous Bing Crosby-Bob Hape series, "Road To Rio" and "Road To Singapore". His papeeved expression is a major part of his laughter armoury. and in more serious maments he reveals himself to be a talented musician. His hilariaus aptitude far excruciatingly misiaterpreting a well-known song is amply demonstrated by his famous version of EBB TIDE.

Transmitting humaur and provaking laughter through the strictly nan-visual medium of the gramaphane record is a difficult challenge which has defeated same of the world's most famous and funniest clawns. Graucha and Jerry succeeded in making multitudes laugh when these titles were originally released as singles, and you will find the urge to lough just as irresistible naw.

NIGEL HUNTER





THE ORIGINAL HITS

Let me hear some of that Rock 'n' Roll music!

Charles Edward Anderson Berry grew up a bright kid in black St. Louis. Missourt. He started guitar in high school but had tred several careers – hairdressing and photography among them – before his blend of blues. ballads and novelty numbers began to catch on in local clubs. His heroes. Louis Jordan and Nat "King" Cole. In Chicago Muddy Waters heard him and said. "See Leonard" – Leonard Chess, founder of Chess Records, the company which had forged in the cauldron of the Southside the fierce amalgam of primitive and modern known as Chicago Blues. Berry took Chess a homemade dub of Maubellene.

"It was something new, I liked it." Chess said in 1969, shortly before he died. "I told Chuck to give it a bigger beat. History the rest, you know? The kids wanted the big beat, cars, and young love. It was a trend and we jumped on it."

Ah, the triumph of Chuck's Ford catching Maybellene at the top of the hill! The poor coup de ville left behind like a ton of lead! The fast lane tempo, the clanging chorded guitar with its howling break, the wild piano, slamming drums and bass — "the highway sound" — urged on the listener a mood liambovantly dramatic, rebellious, and free.

The kids of 1955 couldn't get enough. For the next six years Chuck Berry was second only to Elvis Presely as the top star of rock in '101. On stage, with his aquitine good looks, tousled hair and lean figure, he was a sensation. His duck walk drove' erm nuts. Between tours he recorded and Cheos kept pumping out the hits. Roll Over Beethoven. Broun-Eyed Handsome Man. Rock And Roll Music, Suver Little Sixteen. Johnning B. Goode. Carol. Memphis. Back in the USA. were all smashes whose exuberant success kept enlarging the whole market for music with 'UEVA.

Chuck Berry and his colleagues Carl Perkins, Buddy Holly, Little Richard, Jerry Lee Lewis, Fast Domino and Eddic Cochran gave rock 'n' roll its basic subject matter: all the turbulence and yearning of adolescence, all the doubts, fears, and explosive possibilities of youth and sex. No one touched on these feelings with more humor and empathy than Chuck Berry. Waltets filled with pictures, waiting for that three o'clock bell to ring, hamburgers on the snack shop grill, joy riding with your buddies, and parking by the river with those girls "too cute to be a minute over seventeen" — Chuck got It all.

Don't bother me, leave me alone, Anyway, I'm almost grown.

And music, music — Juke boxes, radios, DJ's, roadhouse bandstands, ringing guitars and walling saxes — nearly all these sides celebrate music. Dance! says Chuck Berry, reel and rock, around and around! "Move on up and try for further." This rock "in roll that's blowing fuses around the world would set Beethoven spinning in his grave and "deliver us from the days of old."

Such profound encouragement did not go unheeded. Chuck Berry has been far more than an influence on the Beatles, Rolling Stones, Bob Dylan, the Beach Boys, the Who, the Kinks, the Police, and every group of kids who ve gotten together in somebody's basement to bang out rock 'n' roll their way. He's been the outside voice that's awakened the inner voice of all these hopeful young artists and given them that indispensable 'you can do it' shove. Each new generation of rockers has paid its tribute to Chuck Berry. Listening to him today, I hear in sympathetic vibration all the music Chuck Berry's music set in motion.

These are twenty-eight great records, as crisp and tangy as the day Chuck laid them down. I've loved them for years. It still amazes me how good they make me feel.

Long live rock 'n' roll The feeling is there body and soul!

Rock on, Chuck Berry!

Michael Lydon

All tunes written by Chuck Berry, published by Are Music, Inc. (BMI), except as noted. Maghelience: Cherry, R Fatian and A-Freed, Are Music, Inc. (BMI) You Cart / Catch Mer. C. Berry, Big Seven Music, Inc. (BMI) Let If Rock: E. Anderson, Are Music, Inc. (BMI) I Want To Be Your Drivere. C. Berry, Isake Music Publishing (BMI) Originally produced by Leonard and Phil Chees. Fecorded at Chees Studios.

Chicago, Ill. I Want To Be Your Driver recorded in London, England.

Produced for reissue by Marshall Chess and Tomic Swan

VERSIONES ORIGINALES



Collection Chuck Berry Vol. 1

Lado A:

- *MABELLENE
- -Maybellene-(C. Berry-R. Fratto-A. Freed) 2:20 -beechwood-
- *TREINTA DIAS
- -Thirty days-(Chuck Berry) 2:22 -beechwood/arc music, inc.-
- *NO PUEDES ATRAPARME -You can't catch me-
- (Chuck Berry) 2:42 -emlasa/big seven music, inc. * DEMASIADO JUEGO -Too much monkey business-(Chuck Berry) 2:52 -beechwood-
- *MUCHACHO DE OJOS CAFES
 -Brown-eyed handsome man(Chuck Berry) -beechwood/arc music, inc.-
- * AL COMPAS DE BEETHOVEN -Roll over Beethoven-(Chuck Berry) 2:22 -beechwood-
- *LUNA DE LA HABANA
 -Havana moon(Chuck Berry) 3:06 -beechwood/arc music, inc.-

Lado B:

- *DIAS DE ESCUELA
- (Chuck Berry) 2:40 -beechwood/arc music, inc.*MUSICA DE ROCK AND ROLL
- -Rock and roll music-(Chuck Berry) 2:30 -beechwood/arc music, inc.-
- *;OH! PEQUENITA
- (Chuck Berry) 2:36 -beechwood *EL ACTOR
- -Reelin' and rockin'-(Chuck Berry) 3:14 -beechwood-
- *DULCES DIECISEIS
 -Sweet little sixteen(Chuck Berry) 3:00 -beechwood/arc music, inc.-
- *JOHNNY SE BUENO Johnny B. goode-
- (Chuck Berry) 2:38 -beechwood/arc music. inc.-*VUELTAS Y VUELTAS
- -Around and around-(Chuck Berry) 2:40 -beechwood/are music, inc.-

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LECTOR FINE (11) IS A LITTURE SEE CONTROL OF THE CO





All praises be to God for his demonstration of this reality that has finally been brought to light. This album is certainly an example that if we who truly love the Lord would only wait on Him, that he would give us the desires of our hearts and this first recording is a desire that we have had for a long time, all praises be to God.

Evang. Barbara Ward Farmer

Side I

- 1. The Lord's Prayer Arr -B Farmer
- 2. He Wants To Use You Svrue Pub Co (BMI)-B Farmer Soloist Barbara Ward Farmer
- 3. Wait On The Lord

Svrue Pub. Co. (BMI)-B. Farmer Soloist Barbara Ward Farmer

4. Never Stop Praising Him

Syrue Pub Co. (BMI)-B Farmer Soloist Juanita Burno

Musicians

- Byron Ward, Kevin Walker Kevboard
- Larry Harris Bass - David Burno Guitar
- Drums - Lavel Johnson, Jimmy Boisseau,
- Vernon Anderson, Davis Morehead Saxophone - Warren Harding
- Lawrence Farmer Trumpet Director - Ronald Kina

Guest Musicians

- Steven Ford Kevboards
- Bass - Paul "Ting" Burke
- Garfield Williams Saxophone - Willie Williams
- Flute
- Kyle Avery Trumpet - George Byrd Trombone

Horn arrangements by Leon Frison.

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Philadelpla, Pa. 19138 Telephone: (215) 276-3044

Recording Engineers - Ed Candelorg, Jerry and Michael Mainardi Mixed at C&C Sound, Glassboro, N.J.

Mastered at Frankford & Wayne Recording Labs, Philadelphia, Pa. Cover Photography - Sam Butter

Produced by - Andrew Ford, Jr. & Leon Frison Executive Producers - Calvin Carr & Steven Ford

RECORDED "LIVE" at Cathedral of Faith Missionary Baptist Church, Philadelphia, Pennsylvania.

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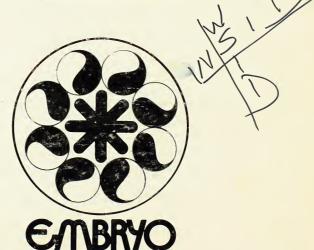
Side II

- Never Seen The Righteous Forsaken Svrue Pub Co (BMi)-R Kina Soloist Carole Allen
- 2 Afterwhile
 - Svrue Pub Co (BMI)-S Ford Soloist Barbara Ward Farmer
- 3. Going Home
- Syrue Pub Co (BMI)-S Ford Soloist Charmine Ford
- 4. Lord I Want To Live Holy Svrue Pub Co (BMI)-R King Soloist: Wendell Miller



EMBRYO SALES MEETING WINTER 1970

Special Promotional Record



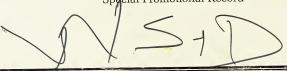
These are the first music expressions on Embryo. For us it's a new beginning. Our goal is to remain as naive as we are today.

HERBIE MANN



EMBRYO SALES MEETING WINTER 1970

Special Promotional Record



SIDE ONE						
ARTIST	SELECTION	ALBUM	CATALOG NUMBER			
1. HERBIE MANN	a. IN TANGIER [By David J. Mills; Peer-International, BML] b. PARADISE BEACH [By Herbie Mann; Herbie Mann, ASCAP. Total time: 10:301	STONE FLUTE	SD 520			
2. ATTILA ZOLLER	WILD WILD WES (By Attila Zoller; HAZ, BMI. Time: 2:37)	GYPSY CRY	SD 523			
3. BRUTE FORCE	DO IT RIGHT NOW (By Richard Daniel; Deacon- Herbie Mann, ASCAP, Time: 4:10)		SD 522			
4. RON CARTER	UPTOWN CONVERSATION (By Ron Carter; Ronald Carter, BMI. Time: 6:08)	UPTOWN CONVERSATION	SD 521			
SIDE TWO						
1. MIROSLAV VITOUS	FREEDOM JAZZ DANCE (By Eddie Harris; Hargrove, BMI. Time: 10:54)	INFINITE SEARCH	SD 524			
2. ATTILA ZOLLER	AT TWILIGHT (By Attila Zoller; HAZ, BMI. Time: 3:45)	GYPSY CRY	SD 523			
3. BRUTE FORCE	THE DEACON (By Richard Daniel; Deacon- Herbie Mann, ASCAP, Time: 4:26)	BRUTE FORCE	SD 522			
4. RON CARTER	R. J. (By Ron Carter; Ronald Carter, BMI. Time: 2:52)	UPTOWN CONVERSATION	SD 521			

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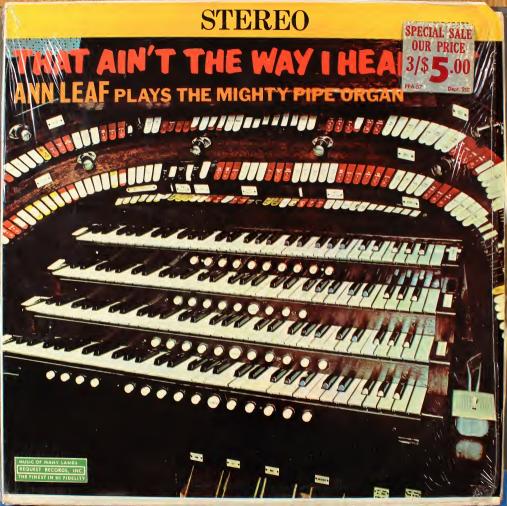
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GENE AUTRY









THAT AIN'T THE WAY I HEADD IT

-	 			
SIDE 1 1. LA CUCARACHA 2. WAVES OF THE DANUBE 3. FUR ELISE 4. ORNHEUS 5. THE LAST ROSE OF SUMMER 6. FROM THE HALLS OF MONTEZUMA 7. THIS OLD MAN	2:10 2:20 1:45	1. THE BLUE DANUBE 2. CHACONNE 3. STH HUNGARIAN DANCE 4. MARTHA 5. THE HAPPY FARMER 6. RAYMOND OVERTURE 7. VALSE IN 8 FLAT	SIDE 2	TIME 4 18 4 30 2 02 2 46 3 45 7 40 2 32

ANN TEAT AT THE DIDE ORGAN

It takes imagination as well as nerve to play The Lost Rose of Summer as a march or The Holls of Montezumo as a walts, but Ann Leaf — America's First Lody of the Pipe Organ — has done it, and broutfully. It takes imagination as well as nerve to play the Lost Rose or summer as a marker or noise or moneterium on a worst, our non Lost — American struct Lody of the Pape Urgan — But done, it, and it is until the way Ann heart — American struct Lody of the Pape Urgan — But done, it, and it is until the way Ann heart is the and of the structure of the Company of the Comp

AROUT ANN IEAR

Born in Chando with a silver tuning fack in her mouth, Ann and her perfect pirch didn't woil long to start going places musically. At the age of ten she performed two Mazort concert is featured pionist with the Omoho Symphony Orchestro; it was inevitable that she should win a scholarship to the Juliard School of Music in New York soon thereafter. Her interest brand from the pions, however, to the wastly more The United Symposity Victority it was inversioned men to the factority or successful to the valid product of the v to stay one jump ahead of Mary Pickford," recalls Ann, "but Douglas Foirbanks was a problem"

to stop one jump ahead of Mary Pfaford," recolls Am. "but Doughts Foliobasis was a problem?"
Nel long offers that, Brais Marris, Canadable movined director of the feefining Promonantifulial theories choin, summoned her to New York to outline for a proposed CES program of organ music in his broad-war from the analysis of the proposed processor of the feefining Promonantifulial theories of the proposed CES program of organ music in his broad-war from the analysis of the Promonantifulial theories of the proposed control of the feefining Promonantifulial theories of the proposed control of the propose over or the dright consucre and assessed and an improsipation returned — one or an acceptively several, curricularly possible of personal products and a training to Ann., sold. "Boy IL" For Ann., whose amounting interest of the personal products and the personal result in the personal products and the personal result in the personal products and the personal results are applied to the personal products and the personal products are applied to the personal products and the personal products are applied to the personal products and the personal products are applied to the personal products are applied to the personal products and the personal products are applied to the personal products and the personal products are applied to the personal products and the personal products are applied to the personal products are

marked mind fod been proching out a mental player cell while the Part of the Organ was improving, this was not the fearouse feet it would have been for some organists. Still, the had notine. It seedly a be self of the destate that of the settle of the organists of the organists of the organists. Still, the had notine. It seedly a be self of the organists of the organists of the organists of the organists of the organists. Still a seedly a beginning the organists of the organist

but she never torgot ner turst love, the pipe orgon, as a number or artificial recovery organ recordings never witness. Leving once vigori in Collaboration and the state of t

AROUT THE ORGAN

The instrument Ann has chosen for her newest olbum is the 33-ronk Robert-Morton pipe orgon in the studios of Lorin Whitney, Glendole, Collf. This unusual instrument has a rore brilliance of tone that is perfectly valided to the demands of the intrinsice arrangements and oddings are a few sets or place requires in a round in a round from the few sets of the round in the few sets or place requires in a round from English from to Franch Herrs to present Herrs, it has on imposing balley of percussions including a full set of trop drums, a xylophone, glackenspiel, marimbo, sleigh bells, chrysoglett and a large-scale great pione.

or the induction of the very special, slightly impudent, variations on these familiar standards for many years. The results are so refreshing and so tosteful that few, if any, composers should spin in Ann has wented to record her very special, slightly impudent, variations on three familiar shanders for many years. The results are an entrating and so tested that few, if any, composers should spin in their groves. No energia to give debuiled descriptions of the make; it press for fresh of all in high be definitionly interesting to some what Ann had in mad as the performed each number. In Governature consists of the second of the s hading me Party overture or express a property of property of the Holl of Montectures operated in party of the Holl of Montecture operated by a flourish of party his number how gens up to more of the monte of the monte of the Holl of Montecture operated by a flourish of party his number how gens must people with Ann's content outleness recently — with the exception of on by a flourise or snote arums. Un ame omer none, the nous or montetumo oppears in fort work tempor and number two over most popular with unit occurs of content outsiences recently — with the exception of on its optime example of how o trife tune can assume the dignity of a fugue, as Ann plays its theme and voriations in classic organ style with inspiring results.

ideal in tools, organ styre win majoring results.

The World King meets the Morres King os Ann toles the Blue Danubo, hollers "Forward, Marchill" and sets off across the parade grounds with trumpets bloring and glockesspiels spieling. Chaconne, with its The Wolff. King meet het Morat King is Am tosts the Bise Davoke, notions "feword, Moratil" and set off occus the particle grounds with the images of pages and properly and the frees from moless a displayable bolers. Booms "fifth "Moragina" Doze see gift he lose-less from thomas, but of longitude from Booms, but of less fither with the form of the second from Booms, but of less that the lose seed the from a fitting and the fitting from Booms and the set of the like between the fitting and the second from Booms and the set of the like between the fitting and the second from Booms and Booms and the second from Booms and Booms and the second from Booms and Boo bucklik happy rarmer rings nameer in crivin, as nam gives the discovery rarmer rings nameer rings nameer in criving the soft-soft of skeleton-dance. Durand's Woltz, that insistent little number so popular with the five-linger exercise set, gets jozzed up, mercifully, almost beyond recognition. And there you have it - the way Ann Leof heard it

-Notes by Ben M. Holl

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THE BEST OF ROBERTINO

SUNG IN ITALIAN

COME PRIMA • PARLAMI D'AMORE MARIU •

MAMA

O SOLE MIO • CORE 'NGRATO • TANGO DELLA ROSE

ARRIVEDERCI, ROMA • LUNA ROSSA • ANEMA E CORE

AVE MARIA • REGINELLA CAMPAGNOLA • ROMANTICA

THE BEST OF 8 ROBERTINO

Robertino, while still a schoolboy, became the singing sensation of not only his native Italy, but of Europe and the United States, as well. His singing inspired comparison with the immortal Gigli. Performances of songs like O Sole Mio, which earned him a gold record, prompted the press to call him "the new Caruso."

Through his many recordings, concerts, television and motion pictures, fans throughout the world were able to watch Robertino grow into manhood.

This album represents Robertino's greatest performances on records as The Boy and The Young Man, tracing the promise of his youth to its fulfillment in the thrilling voice of Robertino, today!

2:39 ASCAP

2:13 BIEM

2:40 ASCAP

I. ANEMA E CORE	
2. MAMA	
3. LUNA ROSSA	
4. PARLAMI D'AMORE MARIU	

SIDE 1-The Boy

5. ROMANTICA

6. O SOLE MIO

RORFRYING

RE MY LOVE







SIDE 2-The Young Man

2. CORE 'NGRATO

3. COME PRIMA

1. REGINELLA CAMPAGNOLA







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MEMBER INDUSTRY ASSOCIATION OF AMERICA

2:52 ASCAP

2:32 ASCAP

2:51 ASCAP

3:01 BMI

3:05 ASCAP

3:57 P.D.

STEP.

SHAKE

ME

TO

' WAKE

ME



A Special Message From Steve: Shake Me To Wake Me

The title of this album is my prayer. Lask God daily to shake me and wake me up to the realities of this world. It is so easy for me to forget that hundreds, thousands, millions of people in this world are hurting. I need to wake up to

Although it is comfortable not to be confronted by the sorrows and pain of this world. God has called us as Christians to get personally involved in helping alleviate this pain. To do that we have to look directly at the problem. Three out of four children born in the world today are born into third world countries One out of every three children born in the third world dies before his or her

We have to realize the enormity of our task and recognize that God hasn't commanded us to solve the entire problem. He has called us to do what we can with what we have. There will probably always be suffering, hunger, disease, and poor people. But if I get involved, there will be one less hurting person in the world. And if you help, there will be two less. If we as Christians all joined together there would be hundreds, thousands, even millions of people in this world who will be able to live adequately. Won't you join with me in reaching out and helping one other hurting person in this world?

How To Help Through Sponsorship

One way I have found to help is by sponsoring a child through Compassion International As a Compassion sponsor, you are linked with one needy child who will know you by name and appreciate your help. Your support of just 70 cents a day (\$2) a month) makes such a difference. Your child receives the chance to go to school, school clothing and supplies, health care, supplementary food (if needed), and a host of practical learning opportunities. But most important, your child receives Bible training and will learn about Jesus Christ.

her regularly. You can encourage your child with an occasional card or letter, and you can even send a small amount to provide a gift at Christmas and special occasions. Your sponsorship doesn't have to be long term. You can discontinue at any time

Please pray about what God would have you do. If you'd like to receive a sponsor packet and a photo of one child who needs your love, fill out the attached coupon and send it to Compassion. There is a child waiting for your

I want to share my love with a child who really needs me

My preference is □ Boy □ Girl □ Fither

From Africa Asia Latin America Caribbean Any Please select a child for my consideration and send me his/her photo, case history and a complete sponsorship packet

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COMPASSION INTERNATIONAL 3955 Cragwood Drive . P.O. Box 7000 Colorado Springs, CO 80933

STEVE CAMP

Help is On The Way Carol Buckley-Frazier You're so lazy Jane

is her favorite thing to read

Her body looks so good But her soul is out of shape

1985 Birdwing Music/ASCAP/ Ubris Music/BMI

Surrender Your Heart

Between there and gone

it needs a little attention

You need a little direction

Here's what you gotta do.

Surrender your heart — let it go

Not just a part but the whole of

Come out of the dark — make it so

Face your situation

You lost you

By Steve Camp and Rob Frazier

She's into aerobics

Lazy Jane

She does it every day

When I saw you, you were staring 1 could see the clouds that covered

And a Harlequin romance On, that look of desperation If somebody loved you It could change your life Make day from night Well, I can't help you But I can show you the One Who can take your tears away

Help is on the way Love is coming to you All you need to say

Why are you hanging on Somewhere between right and Is you need Him too Help is on the way is on the way When there's nothing to keep you

guird Every day's a fight and you never

How the world can work you over You run for cover Trying to shade your eyes From the pain and the les

There's nowhere to hide but in God's love Do you hear Him calling you?

You want to change your life

Only Jesus' love can free your soul And He's reacting out to you

chorus (repeat) He can take your tears away

Help is on the way

: 1985 Browing Music/ASCAP

Lazy Jane By Steve Camp and Rob Frazier

She says her faith is a personal

You'll never catch her out on the she says it's just between God and

nersen It an't the business of nobody else But that girl don't know what

she's saying 'Cause your faith don't mean a thing until you give it away

Chorus

Why don't you come alive Why don't you get up and try

She's got a Bible, it sits by her bed it's never opened and never read The girl, she says she prays three times a day Before each meal or just to get an

But that girl don't know what it To fall in love with Jesus and really be free

The girl, she loves to dance She's hooked on MTV

Bad news for modern man Bad news for the human race When you turn your back on Him Then evil takes His place (repeat)

Her daddy is a preacher He's wrapped up in his world Her daddy knows his Bible But he don't know his little girl

She feels out of condemnation She knows out of spintual pnde

The church should care for the Not leave them on the street to die That's just

Chorus Will we live 'til 1990?

Or will the bomb kill us all by Will people go to war for the love Human life is so cheap to them

Frankie says "Repenti Get to iti" We need a healing in our land You're not of the world but baby When will you take a stand

Now he finds himself where he

Oh God, why is Your peace so

And the answers to the questions

O Lord. Your ways are not like

should not have been

that haunt my mind

me

mine

(repeat) © 1985 Birdwing Music/ASCAP Stranger To Holiness

Surrender your heart By Steve Camp and Rob Frazier Your light's been covered And your faith's been smothered By one "Jones" or another Looks like the boy's in trouble You've been losing control

But my Lord's got the power To lift your spirit higher And He longs to shower All His goodness on your soul

Chorus (repeat)

'Cause it's a cold, cold world And it can be such a distraction In your search for satisfaction You can lose your point of view

But there is a way And you must choose it For to find your life You got to lose it You know the truth Now you must use it It'll see you through

> Chorus (repeat) Yeah let it go Surrender your heart

1985 Browing Music/ASCAP/ Upon Music/BMI

Bad News For Modern Man By Steve Camp

There is a tiny heartbeat That hasn't seen the light of day Her mama's only fourteen Does she keep it or throw it away?

She says her life's too crowded It's got the trouble she don't need So she hands the doctor her money After all it's not a human being it's just

Don't want to be no stranger (repeat) Looks like the boy's in trouble

again C1985 Browing Music/ASCA9/ Libro Music/Buti

> To all my family, Steve and Linda, Rob and Carol, Usa, Larry, Beth. Denise, Judy, Bill Schnee, Susanne and the entire staff at Sunset Sound, Billy Ray and the great staff at Sparrow Records, Sunbelt

Management Group, Christian Artists, Compassion Inc., The Groove Man", T-Bone, thank you all for your patience and support through the late hours of this project and for helping me get through another year. For all the flaws on this album, I

alone receive the credit but for all the good that comes from this album to the Lord Jesus Christ be A very special thanks to Franky the glory.

Schaeffer for writing "Bad News For Modern Man" and for his stance in seeing the Truth not only change us for eternity, but teaching us to live powerful lives in

a very tough world. Words from the author. The more advanced and complex the more advanced and complex we seemingly become, the farther away from God we actually are Living much too close to the edge

and that's "Bad News." In 1984 1 have felt the sting of compromise have felt the sting of compromise too real in my life. Have you also? Sometimes the Lord must strip us of all we have until we are left just with Himl It's the best place to be You'll never say "Jesus is all I need." until Jesus is all you've got. He

must shake us hard so that the things that cannot be shaken will remain. The church has proven through history that she cannot handle two things, populanty and And it pounds like thunder within prosperity. Today she is plagued by bothl Lord, shake us to wake us We're not as pure and holy and

my preast All the anger of my humanness And though I call You Lord I must we're not as pure and holy an nighteous as our Christian T.V. shows lead us to believe. We rm a stranger to Your holiness need to repent my friend. He must need to repert my friend. He must increase, we must decrease We need to walk before God rather A stranger to Your holiness than walk before men. We need to

Can we really be what we were feed the poor, visit the prisons. Jesus' people living by the Spint care for the widows and orphans Care for the widows and original being the Fruth, not just talk about it.
May we say with Paul that we've haven faithful to the Eckel (author) to have faithful to the Eckel (author). My heart longs to serve but

O Lord You deserve every part of Chorus Hear my cry of desperation

As I see the wickedness of my You alone are my salvation And Lord Tve learned just one thing to be true Is that the closer I get to You see I'm a stranger to Your

Don't want to be no stranger And it burns like a fire

Chorus

been faithful to the fight, faithful to the faith and faithful to the finish. the later distributed to a cannot be However, to do this you cannot be friends with this world and please God. You will hate the one and despise the other. It's a desperate hour we live in that needs disciplined, dynamic, sold-out Christians to be examples to a lost world and a lukewarm church. Are wong and a lukewarm church. At you comfortable? Lackadaisical?

Have you grown cymical? Then let us fall to our knees and ask our Lord Jesus to "Shake Me To Wake

A Stranger to Holiness. Your Brother

PS. Remember, God has not called you to be successful, but faithfull

SHAKE ME TO WAKE ME But He cries. He weeps, He bleeds

On The Edge B. Mart. Claro S. Rise up on my friends We got a job to do and it's time we begin We got the power Look around — things are pretty

much the same

Can anybody see?

If we know Him

Start Imng

We say we love Him

We say we serve Him

Step into the Light

Are we meeting their needs?

something ain't right

That's where we got to be

And no more in-betweens

No room for compromise

Take a chance make a move

Do something with your Me

Once you start to give

So when you love Him

That you serve Him

You're living

Chorus Fear has kept you down so long

They will see

Tell me what've you got to lose

Share your heart show His love

You can never give enough

And God can meet their needs

When you're walking in the Light

And how you need a victory

on the edge

chorus

You'll be singing a brand new song

When the Spint makes you strong

1965 BIONING MIDE/ASCAP/

He can give you the courage to live

When your heart knows the Lord

And when you know Him

The world can see when

Jesus Irving in my life

And He cares for our needs And we just lay back And keep soaking it in Can't you see it's such a sin He brings people to your door

And you turn them away As you smile and say "God bless you, be at peace" And all heaven just weeps Jesus came to your door You left Him out on the streets

Open up, open up And give yourself away You see the need You hear their cry Why do we delay

God's calling and we're the ones But like Jonah we run He's told us to speak But we keep holding it in Oh can't you see it's such a sin

The world is sleeping in the night And the church just won't fight And the church just worth light How can we be so dead When we've been so well fed Jesus rose from the grave And we can't get out of bed

How can you be so numb Not to care if they come Don't close your eyes Don't pretend the Job's done

Do you see, do you see All the people sinking down Don't you care, don't you care Are you gonna let them drown

Do you see, do you see How can we be so numb?

Don't pretend the job is done Do you see, do you see The people sinking down Don't let them drown

c 1978 Birdwing Music/Cherty Lane Music Nubinhing Co Inc/Earl to Hear Music/ ASCAP Shake Me To Wake Me By Steve Camp and Rob Frazier

I was born in a religious town That had a very good name Everybody wore their faith around Like a ball and chain People Ining so carefully Just to keep the image clean But underneath all the sanctity

Things were not what they seemed, oh no Salvation was nice and neat It had four little laws And that arrangement was fine

Cause it didn't really cost me

Do you see, do you see All the people sinking down Don't you care, don't you care Are you gonna let them drown How can you be so numb Don't close your eyes Don't pretend the job's done

Asieep in The Light

it's all we ever hear No one aches, no one hurts Nor even sheds one tear

But something I read in my Bible Really shook my world Jesus was talking about phansees "Bless me Lord, bless me Lord" He was talking about me So I fell to my knees and said

Shake me to wake me I been living too long in this Shake me to wake me

You got to strip this man of mediocnity

Sometimes when my heart is proud

Self-righteousness will bring you Lain't better than nobody else Other times I drink the wine of

Other times I drink the wine of complacency I get comfortable, lackadaisical, so

So I call my Lord and say

You were born in a religious town That had a very good name You were wearing your faith Like a ball and chain You've been living so carefully Trying to keep the image clean But Jesus is talking about pharisees You better fall to your knees and

531 chorus Shake me to wake me Eve been sleeping too long Put some fire in me

Oh you got to save me Oh you got to wake me Lord Lost in a fantasy C 1985 Browing Music/ASCAP/ Libro Music/8MI

Going Through The Motions By Steve Camp and Rob Frazier

Why don't we take a stand Against the fear that rules the

They're crushed and broken by the Do our lives point the way to Him We're full of knowledge

We're so well fed Our churches are crowded But our witness is dead We say that we're living And pointing the way But if you look around You'll see nothing's been changed. we're just ...

Going through the motions Going through the motions Where is the devotion?

Going through, going through the Where, on where are the tears in motions

The cries of repentance for a holief

Our hearts are hardened and our worship is cold Our faith is weak because our prayers are old

We need a fire to fall from above To set us atlame with a passionate That burns for our Father and cares for the lost

But I don't really think we've ever counted the cost

We're still ... I say we need a fire to fall from

And set us aflame with a

passionate love We say we're living And pointing the way You'll see nothing's really changed

Chorus (repeat)

E 1985 Brithning Music/ASCAP/ Libris Music/BMI Even Now

By Steve Camp and Rob Frazier

Oh is anybody listening To the word of the Lord For His ways have been forsaken And His truth has been ignored We have turned our hearts to idols That are made of steel and stone Living like the hollow people Look how empty we've become. but

"Even now" declares the Lord "If you return to Me with all your heart Even now you'll be restored.

Though our sins be numbered He knows each of them by name And though we think they go

They have left a chimson stain We have trampled on His mercy And abused His laws of grace Living like there's no tomorrow Still His judgment we must face. but

Chorus "Even now" says the Lord (repeat) When we see how far we've fallen

And our sin brings us to tears When we turn unto repentance Then He will incline His ear And though our sins they be as He will wash them white as snow

And though we've played the We will be His bride once more, whore, the harlot

Chorus (repeat)

is anybody listening © 1985 Browing Music/ASCAP/ Ubris Music/BMI

Produced by Steve Camp Executive Producer: Steve Wyer Production Assistance on basic tracks. Rob Frazier Lead Vocals Produced by Rob Frazier/ John Rosasco Engineered by Terry Christian Mixed by Terry Christian/ Steve Camp at Sunset Sound

Basic tracks recorded at Sunset Sound, Hollywood, CA

Overdubs done at the following rooms. Sunset Sound, Bill Schnee Studio, Weddington Studio, The Sound Factory, Bullet Recording Peggy Mac. Stephen Shelton of Sunset Sound: Dan Garcia of Bill Schnee Studio; Randy Holland,

Wille Pevear, Dan Mundhenk, Chris Hammond, Alan Henry. and Bill Heath of Bullet Recording Studio. The Band Alan Pasqua-keys Dann Huff-guitar

Michael Landau-guitar Nell Stubenhouse-bass Paul Leim-drums Special Guest Appearances by the following: Jim Horn-saxophone James Newton Howard. Smitty Price, Rhett Lawrence,

John Rosasco-synthesizers Fairlight Programming Linn Drum Program-Paul Leim Synthesizer Arrangements. John Rosasco Background Vocals: Gary Pigg. Marry McCall, Rob Frazier,

Carol Buckley, Susie Allenson, Special Thanks to Susanne Norman for her duet on Surrender Your Heart Michael Landau, Dave Perkins Lead Guntar Solos by Background Vocal Arrangements:

Rob Frazier, Steve Camp Mastered by Steve Hall and Herb Melton at Future Disc. Hollywood, CA Image Design by Rique

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YOUR FATHER'S MOUSTAGHE IN HI-FI

the gayest '90s music ever!

san francisco records HIGH FIDELITY RIAA CURVE

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M 33002 33 1/3 R P M

TICKLE THE IVORIES - OLD TWERS WALTZ RAGTIME BAND - KITCHKE POLKA - CYCLE WHIRL - RAZZAZZA MAZZAZZA - FLYING ARROWS

WHAT D'YE MEAN YOU LOST YOUR DOG . THE PLUNGER . EVERYBOD WHALL TE MEAN TOURONE . MR THOMAS CAT . YAH YAH LAUGH REEL . LASSES TROMBONE . MR THOMAS CAT . YAH YAH LAUGH THE SQUIRREL . HOT TIME IN "H! OLD TOWN . GOOD OLD TIMERS . JIGGLE REEL

Once again through the unending cooperation of our bank we bring you another fantastic adventure in music. This was a fun project from the very beginning to the very endl Everyone who heard or played the music reflected the happy spirit of the tunes!

"Your Father's Moustache" is dedicated to all those gay Lotharios of vesteryear who took such great pride in the majestic end twirl of their tonsolarium showpieces.

Not only does the sight of these male evecatchers recall the 90's man about town, but also the melodramas where the villain with a leer and a twist of the moustache pursued the heroine to the finish; where he met his undoing by the hero, and retired to skulk and plot some other dastardly business.

The grand bandmaster in the park bandstand was a glorious sight to behold as he led the band through their concert. His moustache seeming to stand right on end as he became a tyrant demanding the utmost out of the music to the thrill and delight of a summer nights audience.

The moustache along with the bustle, straw hat and Gibson girl recall the wonderful nostalgic 90's. The rhythm and pulse of the marches, bring into full limelight the slide trombone, banjo, glockenspiel and bird whistle blending together to bring the full flavor of the gaslight

Special thanks go to Larry Clark of Anglo Bank for swinging the loan for us! (We kid you not!) Stan Page, our recording engineer, who has been connected with some of the fine recordings presently available. His mike placement and choice of our recording location added that unmistakable touch that marks this record as one of the finest we've yet heard. By the way, a single Telefunken mike was used in conjunction with an Ampex 400-A tape recorder. Our recording location was Jenny Lind Hall in Oakland, The Sessions began 7 AM Sunday morning, October 2, 1955, and continued until 1 AMI the next day. Special thanks and a pat on the back go to Dick Kepner who was director of the session. It's amazing to note that Kepner did this with both eyes closed! One would have thought he was asleep if one hadn't known, Kathleen Moore of KNBC was immeasurably helpful in securing original scores from New York, Hollywood and from the private collection of Charles Anderson of San Francisco, It was while Al Levitt was working for KYA in San Francisco that the title presented itself. Roy Story, sportscaster, suggested the title. Shirley Bookie supplied hamburgers, chocolate malts and encouragement!

So stir up your shaving cream, batten down your bustle, and recapture the days that were a little more colorful because of "Your Father's Moustache"

Continue to watch for the new releases of San Francisco records, "Recorded without compromise, dedicated to documenting and preserving Sounds and Music."

NOTES BY SHIRLEY BOOKIE AND AL LEVITT

ALBERT WHITE - LEADER

Leader of the Gaslight Orchestra, associated with the San Francisco Symphony and Opera Orchestra since 1938. Plays violin and ceilo. Musical director for CBS, ABC, and NBC, Owner of Allens Restaurant, 2352 Lombard, S.F. Director of KNBC Masters of Melody Program.

PHILIP KARP - TUBA AND BASS Principal Bass for SF Symphony and Opera Orchestra, Was associated with the Pittsburg Symphony. Collects antique cars, possesses a wonderful moustache and beard pictured on the cover of the album.

ROY HAROLD - FLUTE Has played with the S.F. Symphony

ARTISTS HEARD ON THE RECORD and Opera. Is now engaged with the Golden Gate Park Band and the NBC program, Masters of Melody. Was associated with Victor Herbert for many years.

RAY HARRINGTON - CLARINET Associated with Meridith Wilson Orchestra at NBC in San Francisco and plays with S.F. Symphony and Opera Orchestra.

HARRY MOULIN - VIOLIN Member of the S.F. Symphony and Opera Orchestra, Is a TV and Radio engineer, aviator, mountain climber and on the Masters of Melody program,

LEN PETERSEN - VIOLIN Member of the S.F. Symphony and

COVER PHOTOGRAPHY BY HAROLD ZEEGART

Opera Orchestra, formerly with Minncapolis Symphony, 20 years staff at NBC.

FRANCIS WIENER - VIOLIN First Violinist in the group. Graduate of Curtis Institute. Known on the Pacific Coast as one of the finest Sonata recitalists with her husband, Lev Shorr.

JOE SINAL - DRUMS, ETC. Associated with Paul Ash, Paul Whiteman, S.F. Symphony and Opera, Ilas toured with Arthur Fiedler,

CHARLIE BUBB, JR. - CORNET Featured trumpet soloist with the 1939-40 Worlds Fair Orchestra. First Trumpet, S.F. Symphony. LAYOUT BY GARY LABBY

GEORGE WENDT - CORNET

10 years first trumpet with Warner Brothers Studio Orchestra, featured with some of the biggest bands in the U.S.

ERED SATTMAN - PIANO Pianist around the world, Paris, London, Cuba, Australia. Teaching piano in S.F.

REID TANNER - TROMBONE Locally heard with dance bands throughout the Bay Area, Appeared with some of the big bands in the

CLANCY HAYES - BANJO Long associated with NBC and ABC. Particularly known in Dixie Jazz circles as vocalist.

san francisco records

The Johnny Mann Singers...



ROAR along with the singing 20's





MY BLUE HEAVEN 2:40 RLACK ROTTOM BABY FACE 2:05 0000LE 000 000

AIN'T SHE SWEET 2:39 (J. Yellen-M. Ager) Advanced Music Corp.-MARGIE 1:47 (Mayis-Contrad-Robinson) Frod Fisher Music-ASCI

YES SIR, THAT'S MY BABY 2:33

SIDE TWO

2:42 SWEET GEORGIA BROWN Pinkard-Casey: Remick Music... 4505P

Len Feist - ASCAR 1-38 FIVE FOOT TWO EYES OF BLUE

s-Young-Henderson) Lon Forst Warnel Music_ASCAD SOMEBODY STOLE MY GAL

I'M LOOKING OVER A FOUR LEAF CLOVER



The Johnny Mann Singers

There is only one way to adequately and properly describe the quality achieved in this album by the Johnny Mann Singers: They sound like a group of congenial people gathered around a piano at the height of a swingin' party,

This is a fun album of happy people singing happy songs. The boys sing and the girls sing and they sing together. Someone whistles, everyone whistles. One tune features the banjo, another calls for a raucous honky-tonk piano, occasionally the drummer can be heard. Some wise guy whispers a funny aside, his girl giggles, then the whole group changes a line of the familiar lyrics to get a laugh.

Here is an album that is upbeat, swinging, ricky-tick, rollicking, gentle, boop-boop-a-doop, smooth, old-fashioned and modern-all wrapped up in forty minutes of a darn good time. The casual-sounding effect is just one more major accomplishment for arrangerconductor Johnny Mann in this, his third Liberty LP. For into these arrangements went so much deliberate care and devotion to even the timest of details, that in the end result the songs sound as if they hadn't been arranged at all, but sprang forth in spontaneous harmony from the combined twenty-five voices and miscellaneous instrumental backing.

Each of the twelve songs here is a product of the period from 1920 to 1930-the Roaring Twenties-when everyone had a job, money and a desire to live it up. They were good times, happy times, and these songs are good ones, happy ones that reflect the environment of their birth.

Now, thirty years later, Johnny Mann has retained the same gay frolicking attitude of the melodies and framed them in a 1959 model of happy sound.

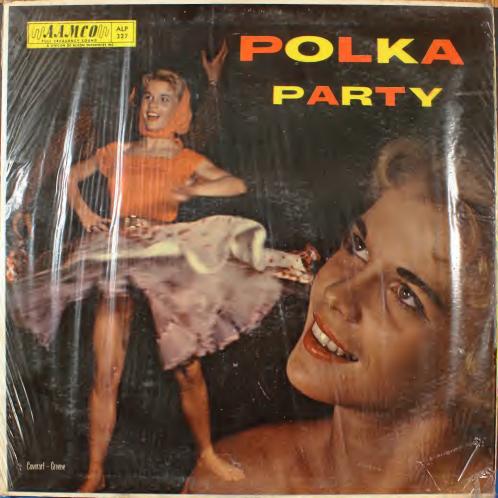
Say! You, there! Don't just sit back and listen. You know the words. Come on and sing along. Get happy!

This is a stereophonic, two-channel, non-compatible, longplaying record; to be reproduced with a stereophonic cartridge onty. Frequency response: 20 cps to 20,000 cps.



PRODUCER: FELIX SLATKIN ENGINEER: BILL PUTNAM COVER PHOTOGRAPHY: GARRETT-HOWARD, INC.





POLKA PARTY

This album contains a collection of all time favorite polkas, recorded for full-range high fidelity.

Here are polkas from many countries, played by the superb musicians of the Frankie Paul International Polka Band for your Polka Party.

SIDE A

DARK FOREST POLKA COME AND DANCE THE POLKA LINITA POLKA RAIN RAIN POLKA KRAKOWIAK BARBARA POLKA

SIDE B

FRENCH POLKA DOMINO POLKA EMILIA POLKA HELENA POLKA DOODAH POLKA CLARINET POLKA

> Cover: Coverart/Richard Greene Produced by Lee Kraft

Other Great A.I.IIII Records



Jack CARTER ALF-319 - BROADWAY A LA CARTER JACK CARTER, son of Broadway, all



ALP-324 THE SONGS OF BESSIE SMITH - America's first great jazz sloger



PAUL WINCHELL and JERRY MAHONEY



ALP-325 - IN AN EGYPTIAN GARDEN SENSUOUS songs of the exotic Middle



ALP-321 - SWEET AND SWINGING GEORGE RHODES quertet performs fevorite tunes with a happy best.



ALP-326 - TORERO MUSIC OF THE BULL RING, a 66 piece bend ceptures the pageantry of the bull ring in full fidelity sound. Manufactured by



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ALP-327 - FAVORITE POLKAS -Feverite polkes from all nations



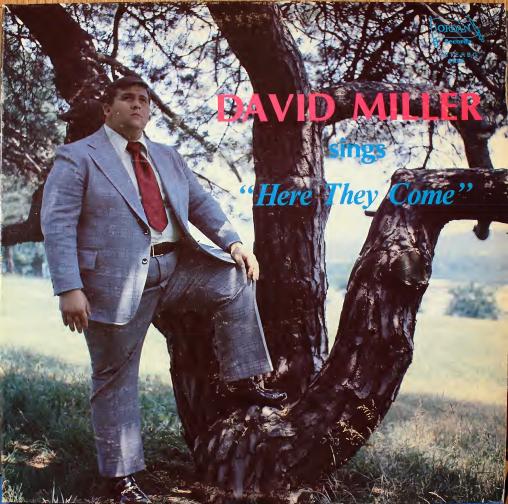
ALP-323 - MUSIC FROM THE GASLIGHT ERA - Remembered tunes of the honky tonk days.



ALP-328 - THE SCOTS GUARD BAG PIPES - Stirring songs of Scotland.

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"Here They Come"

SIDE ONE

- 1 HERE THEY COME 2:12 (Wood/Glass - Sword & Shield/SESAC)
- 2. SHOW ME THE WAY TO CALVARY 4:16 (A. Wilburn-Journey Music/BMI)
- 3. ONE DAY TOO LATE 3:19 (L. Wolfe/Wolfe - SESAC)
- 4. I WON'T WALK WITHOUT JESUS 2:38 (Hinson-Song of Calvary)
- 5. I'M SO GLAD HE FOUND ME 3:38 (Hinson)

Recording Engineer DENNIS HENSLEY Arranged by DUMPY RICE

Pedal Steel CHARLES RICH Percussion TIM SHORT Lead Guitar JUNIOR SPIVEY Keyboard DUMPY RICE

Strings JUNIOR BENNETT Background Vocals CHRISTI-GLO SINGERS

Photo - Wes England

Rite-Way Photocolor - Cincinnati, Ohio Printing - Color Graphics, Inc. - Goodlettsville, TN Mastering · N.R.P. Nashville, TN

Remix · Dennis Hensley Pressing · Dixie, Nashville, TN.

STEREO

SIDE TWO

- 1. MOVING UP HIGHER 2:40 (C. Adams)
- 2. THIS IS LIKE HEAVEN TO ME 2:04 (J.F. French)
- 3. THAT I COULD STILL GO FREE 4:49 (R. Hinson-Songs of Calvary)
- 4. I SAW THE MAN 2:50 (B. Adams)
- 5. JOY IN THE MORNING 3:12 (A. Wilburn-Journey Music/BMI)

Brother David Miller is one of the most talented singers and outstanding Evangelists in the gospel field today, His gift for singing gospel music is well represented in this album entitled "Here They Come."

David Miller is a full time Evangelist out of our church. His dedication to God and his anointed singing has been a great inspiration to our church and also to the many souls that have been reached by his ministry.

As you listen to the songs that Brother David has chosen for this album. I pray that God will touch your heart and richly bless vour soul.

> WADE HICKS, Pastor West Harrison Pentecostal Tabernacle Harrison, Ohio 45030

41035



Evangelist:

DAVID MILLER RR No. 3 - Box 407 Harrison, Ohio 45030



PRODUCED AND ENGINEERED BY DENNIS HENSLEY

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Music from ...

CHARADE THE CARDINAL THE VICTORS





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OTHER FILM MUSIC
ON DIPLOMAT RECORDS
BY NIKLOS ANDRIANO
AND THE
FILM SPECTACULAR
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FOR HE'S A JOLLY GOOD FELLOW
FREE JACQUES
TUBBY THE TUBBA
LAND OF LEMONADE AND LOLLIFORS
BILLY BOY
SWEETIE BEAR
OH DEAR WHAT CAN THE MATTER BE?
OLD MccDONALD HAD A FARM
GRANDFATHER'S CLOCK
I'M A YANKEE DOODLE DANDY
IN MY MERRY OLDSMOBILE
OH DEM GOLDEN SLIPPERS
LITTLE RED CABOOSE
I'VE BEEN WORKING ON THE RAIREOAD

Diplomat 3

2114

ROCKING HORSE SERIES



Happy Birthday





FINE RECORDS NEED NOT BE EXPENSIVE

SIDE A

Happy Birthday For He's A Jolly Good Fellow Grandfather's Clock Old MacDonald Had A Farm Billy Boy Tubby The Tuba Oh Dem Golden Slippers Yankee Doodle I've Been Working On The Railroad

SIDE B

Land Of Lemonade and Lollipops In My Merry Oldsmobile Sweetie Bear Little Red Caboose Oh Dear, What Can The Matter Be Frere Jacques Happy Birthday

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- 2239 GUNFIGHTER BALLADS 2238 AL JOLSON Sung by Norman Brooks ALL AVAILABLE IN TRUE HIGH FIDELITY AND STERED RECORDINGS

- 200 AMERICA CHARLES FOUR SOUGH 200 THE PARTY OF T
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- NY FAIR LADY
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- DIPLOMAT ROCKING HORSE SERIES Let's Go To Tho Zoo Let's Go To The Circus Mother Goose Jamberoe Papeyo The Sailerman Musical Stories

- 5018 The Valiant Tailors
 The Emperor's New Clothes
 5016 Thumbelina & The Ugly Duckling—
 Filled Lawrence
- Ellioft Lawrence 5015 Songs of the West That Children Love Best 5014 Peter and the Wolf Symphony Bowl
- 5012 Peter and the Well Symphony Bowl
 Orchestry
 Orchestry
 10 Belever (Songs of Develoon)
 10 I Belever (Songs of Develoon)
 10 Peter Fan Post
 5000 Mother Gouse Nursery Rhymos
 5000 Mother Songs of Severed Songs
 5000 Mostal Hour of Story Time Featuring
 1 Ins 1 The Ballerina & Other Mostal
 5000 Peter Fan Songs of Severed Songs
 1 Ins 1 The Ballerina & Other Mostal
 5000 Peter & Tool and Other Mostal Startes
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 5000 Peter & Tool and Other
 5000 Pet
- Millon Rich

 5003 Cinderella & Alice in Wonderland & Other Musical Stories Narrated by Jack Arthur & Toby Deane

 5001 Children's Hour of Nursery Rhymes

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I recently read a press release that stated, "Changing times have once again called for a change in the name of Anthony and the Imperials who are reverting to their original designation of 'Little Anthony and the Imperials' on which they rode to fame in 1958 with their million seller, 'Tears On My Pillow' and other successive hits.'

"What's the difference," I thought, "this is one of the finest, most beautifully coordinated and entertaining groups in the business. The name is secondary to the performance and furthermore ... 1958" The year of the groups' first million seller flashed in and out of my brain like miniscule bolts of lightning. Visions of pleated skirts, paisley shirts, duck tail haircuts, high school football rivalries and "Teenage Bandstand" shot by with machine-gun rapidity. "ELEVEN YEARS-I can't believe it!"

But it was true. Little Anthony and the Imperials-the group that had provided the musical backdrop for my adolescent fantasies of romance and tender conquest—the group that had articulated so eloquently in song what I couldn't even begin to say in private-Little Anthony and the Imperials have been ranking heavyweights for eleven years.

I then began to reflect on the almost drastie periods of transition music had undergone since I prowled the halls of DeWitt Clinton High School in New York's West Bronx section. Folk, Folk-Rock, Hard-Rock, Psychedelie Rock, the Underground Sound, the re-

emergence of Blues and Country Music; and through it all, every time I turned a radio dial to a Top 40 station or an R&B station for that matter, there they were-presenting a kind of original stability (if such a term is possible.) Their long succession of hits had crossed boundaries and time cycles that had claimed the professional lives of so many, many groups and individual performers: IT'S NOT THE SAME, BETTER USE YOUR HEAD, HURT, GOING OUT OF MY HEAD, I MISS YOU, HURT SO BAD, I'M ON THE OUTSIDE LOOKING IN, TAKE ME BACK, YESTERDAY HAS GONE and others.

As the shock of going from my early teens into my mid-twenties, in what seemed to be about three years, subsided, I slowly walked over to my stereo and played the dub of OUT OF SICHT, OUT OF MIND. Anthony and The Imperials' renditions of songs ranging from the Rock and Roll classic THE TEN COMMANDMENTS OF LOVE to two selections from the play that has had such a profound effect on the American theatre, "Hair," (EASY TO BE HARD, LET THE SUNSHINE IN) to their latest two sided single smash (OUT OF SIGHT, OUT OF MIND\SUMMER'S COMIN' IN) instantly put me in high spirits and I was heard to mutter as I left my office, "Little Anthony, the Imperials and I, we're all in our prime."

JEFF SMERIN

- SIDE ONE 1. OUT OF SIGHT, OUT OF MIND ** # (L.J. HUNTER-C. OTIS) BMI 2:38
- 2. EASY TO BE HARD ** #
- (From the American tribal love-rock musical "Hair") (G. RAGNI-G. MacDERMOT-J. RADO) ASCAP 3:07 3. I LOOK AT YOU *
- (T. RANDAZZO) BMI 2:57
- 4. YOU BRING ME DOWN 5
- (M. RICHARDS-T. RANDAZZO-V. PIKE) HMI 2-14.
- 5. LET THE SUNSHINE IN (The Flesh Failures) *** ## (From the American tribal love-rock musical "Hair") (G. RAGNI-G. MacDERMOT-J. RADO) ASCAP 3:55
- SIDE TWO
- I. SUMMER'S COMIN' IN ** # (W. MARKS) ASCAP 2:59
- 2, LOVE THAT DIES *
- (T. RANDAZZO) BMI 3:28
- 3. GOODBYE GOODTIMES **** ###
- (A. GOURDINE C. COLLINS) BMI 2:55 THE RIDE *
- (T. RANDAZZO-V, PIKE-M, GARTMAN) BMI 2:34 5. THE TEN COMMANDMENTS OF LOVE ** # (M. PAUL) BMI 3:04
- PRODUCED AND ARRANGED BY TEDDY RANDAZZO
- PRODUCED AND ARRANGED IN TERMS WASHING A THE Imperials.
 With the assistance of Corpor Buller & Italic Authony & The Imperials.
 Copraduced by Teddy Randazzo & Kenny Seymour.
 Produced by New-Hing Productions, Jac.
 ### Arranged by Kenny Seymour
 ### Arranged by Kenny Seymour.
 ### Arranged by Kenny Seymour.

As to all selections other than those marked **, Ernest Wright recorded with the group and Kenny Seymour did not participate. Art Direction: Frank Gauna

Cover Photo: Photo Media







SIDE ONE

-1. BIG MAMOU (2:32) (Link Davis) Peer (BMI) 2. MAMA'S GOT THE KNOW HOW (2:33)

(Doug Kershaw) Tree Pub. Co., Inc. (BMI)

Down Startham, 19811

FRENCHETS JOLE BLON (2:00)

MANAS PETUTRE (3:22)

FRANK MARCH STORT (3:00)

FRENCHETS JOLE STORT (3:00)

FR

SIDE TWO 1. FRENCHIE'S ORANGE BLOSSOM SPECIAL 2:59) (Frenchie Burke) Hall-Clament Publications (A Div. of Vogue Music, Inc.) (BMI)

(A Div. of Vogue Music, Inc.) (BMI)
2. COLINDA (1:58)
(J. Williams)
Jack & Bill Music Co.
(A Div. of T. B. Harms Co.) (ASCAP)
3. FRENCHE'S COTTON-EYED
JOE (2:39)
(Frenchie Burke)
Hall-Clameripe Music, Inc.) (BMI)
4. VOI. CAVE. M. E. A. MOLINTAIL

(A Div. of Vogue Music, Inc.) [BM1]
4, YOU GAYE ME A MOUNTAIN (3:53)
[Marty Robbins)
Unichappell Music, Inc., (BM1)
5, DIGGY LIGGY LO (2:12)
(J. D. Miller)
Acufr. Rose Pub., Inc., (BM1)

Produced by A. V. Mittelstedt for A-Ball Productions at Sound Masters, 5717 Jensen, Houston, Texas 77018 Art Direction & Design: Eddle Douglas Photography: Michael Paladin





A Subsidiary of 20th Century-Fox Film Corp.

** 1974 Music Creek Records

2 1975 20th Century Records

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Los Angeles, California 90069

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Also available on 20th Century Stereo Tape



DON

ORIGINAL MOTION **PICTURE** SOUND TRACK



And How They Sing: "Ah, Sweet Mystery of Life" "I'm Falling In Love With Someone"

"Tramp, Tramp, Tramp"

FRANK MORGAN

Douglas Dumbrille a W. S. VAN DYKE Production Book and Lyrics by Rida Johnson Young

"Naughty Marietta" introduced Jeanette MacDonald and Nelson Eddy to the screen as a team and literally made screen history. It is acknowledged one of the five greatest comic operas ever composed in America. It brings to life the romantic old Creole days of New Orleans, and the love of a disguised French Princess, seeking escape from a marriage of state. It is based on the stage success in which Emma Trentini and Orville Harrold first starred.

The film retains all the original music of Victor Herbert and in some cases the lyrics are altered to fit the action of the picture

More than a thousand people are heard and seen in the huge production. Sets covered 30 acres. An entire ship was equipped with sound apparatus, a chorus of 100 and a symphony orchestra were installed between decks, for the great embarkment number.

It is in this scene that the much talked of "miles of people was used. The cameras, pointed across decks, took in the replica of the main street of Havre, France "shooting" into perspective a mile back, and lined with gaily costumed extras representing the town's population during the public holiday of the departure of the Casquette Girls. It was the "deepest" crowd sequence filmed since the days of "Ben Hur."

The complete replica of old St. Louis' central district, with strange old buildings, convent,





huge undertaking. In this too, hundreds representing settlers, soldiers, Natchez Indians, scouts, trappers and others appear.

One of the most vivid battle sequences in years was filmed in a replica of the Everglades where Nelson Eddy's troops rout the pirate hord led by Walter Long. The great Tuilleries Palace in Parls, the huge ballroom of the Governor of New Orleans and other elaborate settings also figure. Gorgeous costumes....Miss MacDonald wears twenty....add color to the brilliant spectacle

SYNOPSIS

The lovely and charming Princess Marie de la Bonfain is to be married, against her will, to the odious Don Carlos de Braganza, a Spanish Grandee. Marie is an orphan and lives with her uncle, the Prince de la Bonfain. He is most desirous of having her wed Don Carlos, as it is to be a diplomatic marriage sanctioned by His Majesty, Louis XV of France,

Marle is panic-stricken when her uncle informs her that the wedding is to take place the following week. Her maid, Marietta, comes in to bid her farewell, for she is leaving for Louisiana with a boatload of casquette girls. These are nice girls who are sent to Louisiana by the King to become the wives of the colonists. Louis XV provides them with dowries in casquettes, and hence the name "casquette girls." Marietta is in love with a young man in Marseilles, but they are too poor to wed. Marie offers to give her the money that will enable her to marry her sweetheart, and then she takes Marietta's place

During the long voyage Marie tries to finish the song started by her old singing teacher, and so keeps aloof from most of the girls. As they near the new land, the ship is seized by a band of pirates. The girls are taken ashore by the brigands. A band of Yankee Scouts, under the leadership of handsome young Captain Richard Warrington, rescues the girls. Marie finds herself attracted to Warrington, but he curtly informs her that he has no intention of ever marrying because he enjoys his life as a soldier.

The girls are escorted to New Orleans, where they are expected to choose husbands from the colonists. Marie doesn't want to marry any of them and so she tells the governor that she is a bad girl. He has her taken away from the other girls, and she gets a job working with a marionette show. Warrington finds her, and escorts her through the city. He finds that he loves her, and they are on the point of confessing this mutual love that has sprung up, when Marie is apprehended by the representatives of the Governor, News of her identity has reached his ears, and the Prince and Don Carlos have come to take her to France. That night a ball is given in her honor at the palace of the Governor. Her uncle informs her that unless she agrees to sail for France on the morrow, harm will come to Warrington.

She agrees to go with her uncle in order to save the life of the man she loves. Warrington comes to the ball and she lets him think that she isn't leaving for several days. The guests beg her to sing for them, and in order to let Warrington know of her love for him, she sings her song which is now completed. He joins with her. Warrington learns that she is to sail the next day, and he begs her to elope with him. They will go to the wilderness where the French government can never reach them. She agrees, and together they leave the palace, surrounded by Warrington's faithful soldiers.

SIDE

- 2. Chansonette... ...Jeanette MacDonald and chorus Antoinette and Anatole..... Charles Bruins and female chorus
 - Song of Goodbye (Prayer). .Jeanette MacDonald and Delos Jewkes
- Tramp, Tramp, Tramp. Nelson Eddy and his Mercenaries
- .. Nelson Eddy and chorus Owl and the Rob-Cat 'Neath the Southern Moon..... Nelson Eddy

SIDE II

- 1. Italian Street Song.......Nelson Eddy, Jeanette MacDonald, Zaruhi Elmassian and chorus
- Ship Ahoy...... Unidentified Baritone, Jeanette MacDonald, Zaruhl Elmassian?, Akim Tamiroff
- 3. I'm Falling in Love With Someone. Nelson Eddy
- ...Jeanette MacDonald & Nelson Eddy Ah, Sweet Mystery of Life. Tramp, Tramp, Tramp (Reprise) Nelson Eddy and chorus Ah, Sweet Mystery of Life (Reprise). J. MacDonald and N. Eddy

Book & Lyrics by Rida Johnson Young Music by Victor Herbert Additional Lyrics by Gus Kahn

Musical adaptation by Herbert Stothart © P HOWARDS INTERNATIONAL-1980 Cover Design/Dennis Preato







THE NEW SOUL OF R&B FLAVOR

THE ISLAND DEF JAM MUSIC GROUP A UNIVERSAL MUSIC COMPANY





SIDE ONE

**ALL NIGHT LONG (ALL NIGHT)—LIONEL RICHIE

LIONEL RICHIE/BROCKMAN MUSIC (ASCAP)/STRINGS & HORNS ARRANGED BY JAMES ANTHONY CARNICIAEL/PRODUCED & ARRANGED BY LIONEL RICHIE & JAMES ANTHONY CARNICIAEL

*LET IT WHIP-DAZZ BAND

REGGIE ANDREWS, LEON "NDUGL" CHANCLER/LUIMA MUSIC (ASCAP) & HEY SKIMO MUSIC (BMI)/ ANNANCED BY DAZZ & REGGIE ANDREWS/PRODUCED BY REGGIE ANDREWS

SUPER FREAK—RICK JAMES

RICK JAMES, ALONZO MILLER, JOBETE MUSIC CO., INC & STONE CITY MUSICCO. (ASCAP)
STONE DIMNOND MUSIC CORR (BMI)/STRING ARRANGEMENT BY RECGIE ANDREWS, RICK JAMES
6 DANIEL LEMELLE/HORN ARRANGEMENT BY RICK JAMES 6 DANIEL LEMELLE/PRODUCED 6
ARRANGED BY RICK JAMES

** CANDY MAN -- MARY JANE GIRLS

WRITTEN, ARRANGED & PRODUCED BY RICK JAMES/STONE CITY MUSIC COMPANY (ASCAP)

SIDE TWO

**SOMEBODY'S WATCHING ME—ROCKWELL

ROCKWELL/JOBETE MUSIC COMPANY, INC. (ASCAP)/PRODUCED & ARRANGED BY CURTIS ANTHONY NOLEN & ROCKWELL FOR SUPER THREE PRODUCTIONS

GIVE IT TO ME BABY - RICK JAMES

WRITTEN, ARRANGED & PRODUCED BY RICK JAMES/JOBETE MUSIC CO., INC. & STONE CITY MUSIC CO. (ASCAP)

**THE CROWN—GARY BYRD & THE G. B. EXPERIENCE

STEVIE WONDER, GARY BYRD/JOBETE MUSIC COMPANY, INC & BLACK BULL MUSIC, INC. (ASCAP)/PRODUCED & ARRANGED BY STEVIE WONDER

Behind every great song is great music—the great rhythm tracks created by today's top recording acts. Across Europe and in clubs throughout the United States, these "backing tracks" have become phenomenally popular. Yet, these are the actual, original tracks that you hear on the radio, created by Lionel Richie, Rockwell, Rick James and others.

(ALL TUNES WERE PREVIOUSLY RELEASED)

ART DIRECTION: JOHNNY LEE / ILLUSTRATION: DAN



The

John Bipinski

Album



SIDE ONE

	JOHNNY THE POLKA MAN (Sound, Inc. Music BMI) Vocal	2:34
1.	PONY RIDE OBEREK (Sumowski BMI) Instrumental	2:35
2.		3:06
3.	MY NANCY POLKA (Ray Gay BMI) Vocal	2:15
4.	SUGAR DADDY POLKA (Stella Music BMI) Instrumental	2.15
5.	DREAMY FISH WALTZ (W. Moore-Sound, Inc. Music BMI)	
	Vocal	2:54

5. MAPLE CITY POLKA (Sound, Inc. Music BMI) Instrumental 2:48

SIDE TWO

1.	SHAVE AND A HAIRCUT POLKA (Stella Music BMI)	
	Instrumental	2:42
2.	JOLLY OBEREK (Gronet Music BMI) Instrumental	2:57
3.	DOODLE DEE POLKA (Stella Music BMI) Vocal	3:40
4.	NIGHT OWL POLKA (Stella Music BMI) Instrumental.	2:15
5.	BINGO OBEREK (Sound, Inc. Music BMI) Instrumental	2:03
6.	BALLROOM POLKA (Dana Pub. BMI) Instrumental	3:12



PERSONNEL:

JOHN LIPINSKI Clarinet, Tenor Sax, Alto Sax, Vocals BON NOWACZYCK Drums, Vocal JIM SCHEDDEL Trumpet DAVE CROOK Trumpet RON GLOSS Accordian MIKE McKELLIP Base DAN MIDDLETON Banjo, Guitar MARLENE LIPINSKI Vocal BONNIE NOWACZYCK Vocal

PRODUCED BY LARRY LICK . . .

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this recording should become unsatisfactory in any manner, it is guaranteed for life. You may return this record to Sound, Inc., New Haven, Michigan 48048 with one dollar for postage and handling and we shall replace it free of charge".

DICK ROMAN



STEREO FS-720

I'D LOVE MAKING LOVE TO YOU

Arranged and Conducted by
ANGELO DiPIPPO

Dick Roman would rather sing than do anything else were he to have a choice. He has appeared on all of the major television shows in the United States and performed in hotels and nightclubs too numerous to list. One of his favorite spots is Harold's Club in Reno where he makes a twelve week appearance every year. He is often associated with "The Theme From Summer Place" which has been recorded especially for this album. Dick is often referred to as a "singer's singer" which is the phrase used to describe a performer whose artistry is enjoyed by others in his profession. When he is at Harold's Club many of the top singers often drop in to catch Dick at work. Dick's major concerts were at Carnegie Hall in New York and at the Palladium in London. He had the honor to perform on the S.S. Queen Mary on her last voyage. His first major breakthrough came when Jackie Gleason heard him and signed him as a regular member of the Gleason show. His career has been moving steadily forward since then. Dick is not satisfied with the status quo of his musical ability, he spends many hours rehearsing and studying the vocal artistry of other singers. Although a major portion of this album is sung in a style most familiar to his fans, Dick has recorded one composition in a more contemporary style which exhibits his great versatility, "Hangin' Out In Someone Else's World." You are sure to enjoy Dick's interpretation of "Love's a Funny Thing" and "This Guys In Love With You" and the beautiful ballad which is destined to become a standard, "I'd Love Making Love To You." And, of course, "Now Is The Hour" has just as much meaning now as it did when it was first introduced in the 1940s.

Side #1

- I'D LOVE MAKING LOVE TO YOU 3:05 (H. David) Notable Music Co. ASCAP
- LOVE'S A FUNNY THING 3:12 (Hart-Lawrence) Notable Music Co. ASCAP
- 3. THIS GUYS IN LOVE WITH YOU 2:44 (Bacharach-David) Blue Seas & Jac ASCAP
- 4. A MAN WITHOUT LOVE 2:52
 (Mason-Pace-Panzeri-Livraghi) Leeds ASCAP
- 5. IF YOU GO AWAY 4:15 (McKuen-Brel) Edward B. Marks BMI
- THEME FROM A SUMMER PLACE 2:10 (Discant-Steiner) W. Witmark & Sons ASCAP

Side #2

- NOW IS THE HOUR 2:35 (Kaihan-Scott-Stewart) Southern-Leeds Boston ASCAP
- ASHES 3:05 (Skylar-Albane-Pereira) Peer Int. BMI
- BROKEN HEART, DAMAGED PRIDE 2:48 (Rush-Crane) Edward B. Marks BMI
- WHEN THERE'S LOVE 2:16 (Kingsburg-Crane) Edward B. Marks BMI
- HANGIN' OUT IN SOMEONE ELSE'S WORLD 4:09 (Orbach-Colacrai) Peer Int. BMI

Cover photograph by Hazzord Studio, New York, N.Y. Engineers: Tory Brainard and Molcolm Addey Produced by Sherman Ford, Jr.
Printing and Album by MacMurray Press, N.Y.



A Night with

DADDY GRACE



DADDY GRACE



music director, Charles Anderson





Willie Williams, band leader

The newsworthy quality of the Daddy Grace movement in many of America's leading cities has already been well documented by the nation's press. And, similiarly, the joyous musical by-product of the typical Daddy Grace meeting—be it in Detroit, Charlotte or New York—needs very little elaboration in print. Hearing it will be all the explanation necessary. However, the facts on how this album came into being is another matter entirely and should be worth the telling.

It began, luckily for all of us, one rather wintry night in the early part of this year when Mike Adrian, a record impressario of many years standing, and Curt Witt, a well known cover designer, set out to shoot a few pictures for an album cover. Their path took them to the photographically verdant neighborhood surrounding Harlem's principal thoroughfare, 125th Street, and precisely at the corner of 8th Avenue and 125th they stopped short like two cartoon characters about to go over the cliff, with brakes screeching. There was the darndest sound of handclapping and rocking. Compelling music was coming from a second floor hall and Mike's professional ear quivered. The two curious and exploratory guys climbed the stairs and came upon an entrance bearing such welcoming signs as "Daddy Grace's Haven"; "All Peoples Man", etc. They were received as friends and stayed. They not only stayed, but enthralled by the wonderfully happy spirit of the evening, came back the next week, And the following week. Soon Mike was telling friends and business acquaintances about the Daddy Grace meetings. And for a solid business man Mike Adrian can be a most convincing salesman! In this case, we believe, the subject more than lived up to the advance notices. So if you find this record an interesting and enjoyable experience you can thank Mike and Curt for unearthing what we believe is one of the most unique 3/4 hours ever recorded.

True, you've probably never heard of any of the people who take part on this record but the music is timeless and the realistic, on-the-spot excitement makes much of today's rock and roll sound thin and commercial in comparison.





SIDE ONE

WHO IS LIKE YOU) SWEET AMERICA
THAT WE WELL THAT YOU SWEET AMERICA
THAT WELL THAT YOU SHOW THAT A
THE WELL THAT YOU SHOW THAT
THE WELL THAT TO GET OVER YOU
(THIS WOMEN THAT TO GET OVER YOU)
(THIS WOMEN THAT TO GET OVER YOU)
(THIS WOMEN THAT TO GET OVER YOU
(THIS WOMEN THAT THAT THAT THAT
(THIS WOMEN THAT THAT THAT THAT
IT YOU WERE MY WOMAN
AND I WERE YOUR MAN
(WHITE YOUR WAN)
(WHITE YOUR WAN)
(WHITE WOMEN THAT THAT THAT THAT THAT
(WHITE WOMEN THAT THAT THAT THAT THAT THAT

COURTENT THAT SIGN OUTRUNTHE SU

Ittilij Burnette Larry Hentes)
Bebychick Music - Voque Music - c/o weik Music
Group - House of Gold Music, Inc. (BMI)
NO DON'D BURNET - FIRST LOVE
(Chys Monor Debby Emmons)
Bebychick Music - Voque Music - c/o weik Music
Group (IMI)

SIDE TWO

(Smokey Robinson) Jobete Music (ASCAP) (Toni Wine/Johnny Christopher) Babychick Music • Vogue Music • c/o Welk Music Group • Easy Mine Music (BMI)

WAY 1. BORROW SOME SUGAR FROM YOU (Chips Momon/Bobby Emmons)
Bubychtek Music - Voque Music - c/o Weik Music Group (BM)

GROUP (IM)

OLD F CRDS AND A NATURAL STONE
(Chups Nomuni Bobby Emmons)

Bubyerick Musics - Vogue Musics - cro well Music

Will Hard - Chup - Chup - Chup - Chup

AASH-VILLE - S.N.ASH-VILLE

(Chups Nomuni Bobby Emmons Dain Penn)

Babyerick Music - Vogue Musics - cro Well Music

Group (BM)

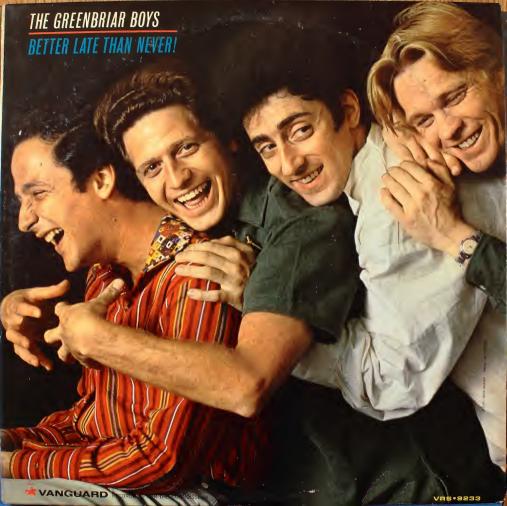
PRODUCED BY CHIPS MOMAN

Recorded at MOMAN'S RECORDING STUDIO (Nashville, Tennessee) Engineer: JEFF WEST & CHIPS MOMAN Mastered: HANK WILLIAMS at Woodland Sound Studios (Nashville) Strings & Horns Arrangement: MIKE LEECH

Background Vocals: TONI WINE, LISA SILVER, SHERI HUFFMAN, CASEY "Bug" MOMAN Female Lead: TONI WINE (on "You've Really Got A Hold On Me" & "Wasted Time")

Musicians: REGGIE YOUNG (Guitar) EDDY ANDERSON (Drums) SIMON CARTER (Bass) JOHNNY CHRISTOPHER (Guitar) TOMMY COGBILL (Bass) BOBBY EMMONS (Keyboards) JIM MARETT (Piano) JON MARETT (Saxophone Solos, Synthesizer) BILLY EARL McCLELLAND (Guitar) DAVID SNAVLEY (Drums) GARY TALLY (Guitar) BOBBY WOOD (Piano)

Art Direction & Design: MIKE McCARTY Photography: TOM HILL Stylist: BETH TARATOOT Kat Family Public Relations: DOC FIELD (404) 252-6600 Personal Management: OLD MAN PRODUCTIONS PAUL COCHRAN (404) 993-5691



THE GREENBRIAR BOYS

BETTER LATE THAN NEVER!

BOB YELLIN, banjo-JOHN HERALD, guitar-FRANK WAKEFIELD, mandolin With guest artist JIM BUCHANAN, fiddle Assisted by RUSS SAVAKUS, bass



PROGRAM

Buchanan

Wakefield

Side One

- 1. THE TRAIN THAT I RIDE Frank Wakefield
- 2. LOVE BUG
- Curtis Wayne Wayne Kemp
- 3. DIFFERENT DRUM (Bob Yellin, lead guitar) Mike Nesmith; arr. Yellin-Buchanan-Herald
- 4. I HEARD THE BLUEBIRDS SING Hod Pharis
- 5. MORNING TRAIN Frank Wakefield
- 6. SHACKLES AND CHAINS Jimmy Davis
- 7. CHICKEN Trad.

Side Two

- 1. ALLIGATOR MAN (Wakefield, rhythm guitar: Yellin, harmonica) Floyd Chance
- 2. RUSSIAN AROUND (John Herald, lead guitar)
- 3. UP TO MY NECK IN HIGH MUDDY WATERS (Bob Yellin, lead guitar)
- Wakefield-Herald-Yellin 4. PRISONER'S SONG Guy Massey
- 5. HONKY TONK GIRL
- 6. LITTLE BIRDIE

Adpt. & arr., Yellin-Herald-Wakefield Richard Romott, bass, replaces Russ Savakus on Love Bug, Prisoner's Song & Little Birdie



VRS-9233 (mono)

VSD-79233 (stereo)

City-country. Country-city. The differences aren't as great as they used to be. Country girls wear mod dresses and city boys wear cowboy boots, city girls sing old timey ballads and country boys sing rock and roll. The music on this new Greenbriar Boys album used to be called "country" music, bluegrass style, but these days it's music for everybody. Country ragtime, with its infectious beat, goes into it, there's a serious touch from some new love ballads, some moments of high hilarity come in, andjust to round out the picture of the Greenbriar Boys' many sided talents-there's some fancy instrumental picking to show off their banjo-fiddle-guitar-mandolin virtuosity.

It doesn't matter where the musicians are from these days either. Part of the Greenbriars, Bob Yellin and Johnny Herald, are city boys, the newest member, Frank Wakefield, comes from way up-country with his mandolin and fiddle and his singing. Together they just make their own music. City-country-the name doesn't matter, just the happy, exuberant sound of the music that they make together-

The Greenbriar Boys on Vanguard Records

THE GREENBRIAR BOYS

We Shall Not Be Moved, Little Birdie, Nine Pound Hammer, We Need a Whole Lot More of Jesus, Girl on the Greenbrier Shore, Life is Like a Mountain Railway, Down the Road, Rosie's Gone Again, Rambling Round, Coot from Tennessee, Florida Blues, Amelia Earhart's Last Flight, Other Side of Jordan, Stay All Night

"The most brilliant of the city Bluegrass players."

New York Times

"Tangily authentic, both in the singing and the virtuoso playing." HiFi | Stereo Review

RAGGED BUT RIGHT

Sleepy-Eyed John, Ragged But Right, McKinley, Levee Breaking Blues, Roll On John, Take a Whiff On Me, A Minor Breakdows, Let Me Fall, The Blues My Naughty Sweetie Gives To Me, Yellin Holler, At the End of a Long Lonely Day, How Come You Do Me Like You Do, I Cried Again, Methodist Pie

VRS-9159 (mono) & VSD-79159 (stereo)

"Remember how bluegrass used to sound, that is before all the formulas were learned by every boy in Brooklyn, and before Scruggs, Monroe and Flatt sounded old and worn and tired of it all, Listen then to the Greenbriar Boys. Never once have they forgotten the three qualities that made us love country music: enthusiasm, humor and involvement. When they range far afield from classic bluegrass. the results are wonderful . . . Highly recommended."

Kentucky Folklore

The Vanguard Folk Catalogue

Eric Andersen - The Baby Sitters - Joan Baez - Leon Bibb - Sandy Bull - Liam Clancy - Shoshana Damari - Erik Darling - Netanja Dayrath - Alfred Deller - The Dubliners - Jack Elliott - Mimi and Daviati - Allreg Deiler - The Optimers - Jack Chilott - Mini and Richard Fariña - The Greenbriar Boys - John Hammond - Hamza El Din - Roland Hayes - Cisco Houston - Mississippi John Hurt - Skip James - Bert Jansch - Ian and Sylvia - Lisa Kindred - Jim Kweskin and the Jug Band - Julius Lester - Ewan MacColl - Manitas de Plata -Germaine Montero - Charley Musselwhite's South Side Band - Phil Ochs - Odetta - Jan Peerce - Almeda Riddle - Paul Robeson - Judy Roderick - The Rooftop Singers - Buffy Sainte-Marie - Martha Schlamme - Mike Seeger - The Siegel-Schwall Band - Patrick Sky Jackie Washington - Doc Watson - Junior Wells - Hedy West - Official Recordings of the Newport Folk Festivals

This recording was made with a multi-channel complex of mic corders and amplifiers of the most advanced design to produce plody a frequency transpose continuity. recorders and amplifiers of the most advanced design to produce embody a frequency response covering the entire rame of hum-monaural version is a VANGUARD QUALITY CONTROL re-with any monophonic or stereophonic cartridge and its rehmess there enhanced when played on a stereophonic system. The set VANGUARD STEREOLAR recording playable with any stereo and when reproduced through a stereophonic system affords a roun definition, physical presence and natural directionality so that all a sistes of any intermediary between the listener and the live performance



RAGGED **BIGHT!**

The Greenbriar Boys

JOHN HERALD **BOB YELLIN**

assisted by Eric Weissberg, bass

- SIDE ONE
- SIDE TWO 1. Sleepy-Eyed John 1 Let Me Fall
- 2. Ragged But Right 3. McKinley*
- 4. Levee Breaking Blues*
- 5 Roll On John
- 6. Take a Whiff On Me*
- 7 A Minor Breakdown
- Sweetie Gives To Me 4. At the End Of a Long, Lonely Day 5. How Come You Do Me Like You

2. The Blues My Naughty

6. I Cried Again

3. Yellin Holler*

- Sandy Block replaces Eric Weissberg on bass

7. Methodist Pie*

You have in your hands at this moment an exceptionally good I.P. The Greenbriar Boys represent one of the high-water marks of the current folk music scene; they play bluegrass, they play old-time country and ragtime tunes, and they play them all in their own distinctively entertaining style. Since the issuance of their first LP, which served to establish the group as a topflight folk attraction. The Greenbriar Boys have played at folk festivals and on television shows throughout the country, leaving in their wake a host of new friends and admirers, who have had the chance to hear a musically accomplished group play good music in an unassuming yet greatly rewarding fashion. They've been so busy that it took a little doing to get the boys back into a recording studio, but the results have more than justified the delay; many of the tunes they've been playing on their personal appearances have been included in this LP, and we feel that this is their finest recorded performance to date.

The Greenbrian Boys consist of John Herald, guitar; Ralph Rinzler, mandolin; and Bob Yellin, banjo. Each, in his own way, has contributed to the unique sound of the group. John, possessed of a clear, melodic tenor voice, has perfected his flat-picking guitar style. Ralph has added his sturdy mandolin picking and exuberant baritons voice, and Bob tops it all off with his strong Scruggsstyle banjo-picking and vocal contributions to the trio numbers At a time when most of the veteran country bluegrass bands are beginning to sound a bit tired of it all, listening to The Greenbrian Boys is a particular pleasure; they never let their city origins get in the way of their playing country music of all kinds a lot better. and a lot more meaningfully than it's usually performed these days.

Versatility and a sense of humor are an integral part of the sound of The Greenbrian Boys, but they are by no means the whole story. Many young white musicians who play Negro music tend to approach it by trying to capture only the exact sound but without any of the spirit of the original; The Greenbriar Boys have an acquaintance with the old music that goes far beyond the currently-fashionable, breadth-without-depth exposure. They manage to capture the spirit of the music while still playing it their own personal way. Perhaps the casual observer may wonder how a bluegrass band can attack an old jazz tune and make it como out sounding like worthwhile music; The Greenbriar Boys not only do it, but they have such a good time doing it that it is easy to forget the tune ever sounded any other way.

One thing that stands out in these performances is the affoction the boys have for the music they are playing. Too often, sell



conscious folk performers, in an effort to establish themselves with modern folk audiences, have ridiculed the people and the traditions that have kept genuine folk music alive. Mandolinist Rinzler devotes a good deal of time and selfless effort to recording neglected folk musicians throughout the nation; Guitarist Herald has spent countless hours playing records and tapes of old country music of many kinds; Banjoist Yellin spends the bulk of his spare time listening discerningly to this music. Thus, even when the group tackles a "period" tune such as "Blues My Naughty Sweetie Gives To Me", it becomes, happily, a goodnatured burlesque of a singing style that, although dated, is great fun to listen to. To have good-natured, warm-hearted fun with a piece of music is a rare talent; The Greenbriar Boys have it, and they use it well.

You'll notice, when you play this album all the way through, that at last a bluegrass group has made an entire LP without ever playing at top speed. Rather than entering the knuckle-busting sweepstakes, and trying to clip a tenth of a second or so off the existing world's record for playing the song in question, the boys have chosen to rely on musicianship and taste. It's good to hear a bluegrass group play only as fast as fits the song they're playing.

ABOUT THE SONGS

SLEEPY-EYED JOHN is a combination of this tune, as sung by Johnny Horton on a recent recording, with the mandolin tune "Get Up John", which Bill Monroe learned from his uncle as a fiddle tune call "Sleepy John."

RAGGED BUT RIGHT was learned from an old recording by Riley Puckett. It has also been recorded as a jazz tune by Turk Murphy, and, in a modified country version, by George Jones.

McKINLEY is a variant of "Whitehouse Blues". This is another tune learned from a Riley Puckett recording, in the collection of Gene Earle. The Greenbriar Boys are grateful for having been granted access to Gene's vast collection of old-time records.

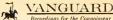
LEVEE BREAKING BLUES exists on an old record by Happy Bud Harrison in the Earle collection, and John learned the

ROLL ON JOHN is a haunting and poignant variant of "Nine Pound Hammer," Ralph learned it from a recording of Palmer Crisp, son of Rufus Crisp; a recording made by Margot Mayo in 1946 for the Library of Congress.

TAKE A WHIFF ON ME is a tune that was often performed by Woody Guthrie and Cisco Houston, This version goes at least as far back as a recording of the 1920's by The Grant Brothers and Their Music. It has also been been known as "Tell it to Me" and "Cocaino Blues."

A MINOR BREAKDOWN is an original by Bob Yellin.

LET ME FALL was first heard on an obscure postwar bluegrass recording by Larry Richardson and Happy Smith. Bob's banjo frailing holds true to the original version.



also on stereo, VSD-79159

THE BLUES MY NAUGHTY SWEETIE GIVES TO ME is an old pop tune from the beginning of the Ted Lewis era. A more recent jazz recording by New Orleans clarinetist George Lewis was where John learned it.

YELLIN HOLLER is a mythical glen where Bob Yellin composes banjo tunes and brings them to Ralph and John to learn

AT THE END OF A LONG LONELY DAY was an early postwar recording by the now famous Country and Western singer, Marty Robbins

HOW COME YOU DO ME LIKE YOU DO is yet another old tune that John learned from a recording by Riley Puckett. Riley was an accomplished guitarist and singer, and John does him justice in this recording

I CRIED AGAIN is another postwar tune, originally recorded by Jim Eanes, and here recorded for the first time as a trio number.

METHODIST PIE is an old old song, learned by Ralph at a ..ve show put on by Grandpa Jones. Bradley Kincaid recorded the song more than thirty years ago.

-Rill Version

The Greenbrian Boys

The Greenbriar Boys are John Herald, quitar and lead voice: Bob Yellin, 5-string banjo and tenor voice; and Ralph Rinzler. mandolin and baritone voice. Originating in the "urban" folksong movement, the group scored a notable success on the home ground of blue-grass music, winning the Old-time Band Competition at the Fiddler's Convention in Union Grove, North Carolina in 1960. At Union Grove that same year, and also the following year. Bob Yellin won the banio contest, Ralph Rinzler studied at Swarthmore College. He has served as accompanist on quitar. banjo and mandolin for many leading folksingers, and was highly praised for his work on the board of directors of the enormously successful Newport Folk Festival of 1964, Bob Yellin comes from a family of professional musicians, attended C.C.N.Y., and came to blue grass six years ago from a classical musical background. John Herald attended the University of Wisconsin, got acquainted with blue grass music in Washington Square in 1955, and has been singing and playing the guitar since then.

Also on Vanguard Records

We Shall Not Be Moved, Little Birole, Nine Pound Hammer, Wa Need a Whole

Lot More of Jesus, Girl on the Greenbrier Shoro, Life is Like a Mountain Railway Oown the Road, Rosie's Gone Again, Rambling Round, Coot from Tennessee Florida Bluos, Amelia Earhart's Last Flight, Other Side of Jordan, Stay The most brilliant of city Bluegrass players John Herald has a great tenor

voice that sparks the whole ensemble, Ralph Rinzler is a fine mandolinist and singar, and Bob Yellin has an inventive banjo style of his own New York Times "A particularly stimulating sossion of Bluograss . tangily authantic, both in the singing and the virtueso playing. HiFi/Stereo Review

NEW FOLKS

The Groenbriar Boys sing "Katy Clyne", "I'm Coming Back But I Don'l Know Whest", "Way Oown in the Country", "Stowball and "Rawhide", also presenting Jackia Washington, Hedy West and David Gude.

This is a VANGUARO QUALITY CONTROL iccording, employing especially This is VANGUIARO QUALITY CONTROL (cooling), employing especially decigned tipse is cooling-interpretated, morpholomic and emplification produce masters which combody is frequency response covering the other range of human barring and comboding the fill gained of node and present to the RAA curve. Although a market produce the control of the RAA curve. Although a saughe channel recreting, this date is after pipsyllee with any stereophonic cartridge and its suches not should be farmed to the response to the control of the response to the control of the response to the control of the response to the r VANGUARD RECORDING SOCIETY, INC., NEW YORK PRINTED IN U.S.A.



MENDELSSOHN: OCTET IN E-FLAT MAJOR, Op. 20

Allegro moderato ma con fuoco (14.50) / Andante (8 Scherzo: Allegro leggierissimo (4 25)/ Presto (0:00)

Jaime Laredo, Alexander Schneider, Arnold Steinhardt, John Dalley, Violin / Michael Tree, Samuel Rhodes, Viola / Leslie Parnas, David Sover, Cello

MOZART: CONCERTONE IN C MAJOR FOR TWO VIOLINS AND ORCHESTRA, K. 190 Allegro spiritoso (8:10) / Andantino grazioso (12:05) / Tempo di menuetto: Vivace (6:30)

> Jaime Laredo, Michael Tree, Violin/Leonard Arner, Oboe/ David Soyer, Cello

Alexander Schneider conducting the Marlboro Festival Orchestra

All selections are in the Public Opmain

Mozart was one of the finest keyboard artists of his time, excelling as a pianist, harpsichordist and organist. But it is usually not remembered that he was equally accomplished as a violinist although he had a pronounced reluctance about performing publicly on the violin. His father, Leopold, noting the popular demand for violinists. touched on the subject in some of his letters to his son. "You have no idea of how well you play," he once wrote. "If you would only do yourself justice and play with boldness, spirit and fire, you would be the greatest violinist in Europe." At another time, he chided: "I suppose that the violin still hangs on its nail on your wall-untouched."

Mozart's first major work for the violin was written in 1774 when he was eighteen years old. It is a composition for two solo violins-the Concertone in C, K.190, and Mozart is known always to have held this work in high esteem.

The title "Concertone" appears on the original manuscript in the handwriting of Leopold Mozart. The term is of Baroque origin and means, literally, "big concerto," its form being close to the sinfonia concertante, which achieved great popularity in Europe, especially in Paris, in the 1770's. The symphonic concertante, to give it its French title, was an offshoot of the Baroque concerto grosso and has been credited as a development of the Mannheim school of symphonists. Its style is light and gracious, as opposed to the more dignified and massive concerto grosso.

Mozart's Concertone was written in 1774, just before the fad for the symphonic concertante reached its peak in Paris between the years 1775 and 1780. Leopold Mozart, aware of the popularity of this new form, attempted to capitalize on his son's Concertone. "Could you not," he inquired in a letter of December 11, 1777, "have performed in Mannheim your Haffner music, your Concertone, or one of your Lodron serenades?... I trust that before your departure [for Paris] you got Herr Wendling [noted flutist and composer] to give you a few letters of introduction."

From Mannheim came the reply: "I played through my Concertone to Herr Wendling on the clavier. He remarked that it was just the thing for Paris. When I play it to Baron Bagge [who conducted a famous salon is Paris] he's quite beside himself. Adieu."

The Concertone's first movement, Allegro spiritoso, is

elegant and lordly, in the favored French style of the period, and is capped by an exquisite cadenza for violins with oboe. The work's most elaborate moments occur in the long-lined, sensuous Andantino grazioso. The finale (Tempo di menuetto: Vivace) is in the manner of a minuet and sparkles with typical Mozart vivacity and wit. In it, the cello and solo violins collaborate in another extravagant cadenza.

Felix Mendelssohn once wrote: "I hardly know how I got into music. I always seem to have been in it." His mother was his first piano teacher, and later, in Paris, Mme Marie Bigot, a minor concert planist of the day, took over his musical instruction. Mme Bigot was credited by Mendelssohn for sparking in him an enthusiasm for the music of Mozart, "the first real music I grew to love sincerely."

The young Mendelssohn showed such a remarkable pianistic talent that when he was nine years old his father sponsored him in a public concert, an event which attracted much attention to the child. Soon after, the family instituted regular weekly Sunday morning concerts in their Berlin home. Many works featured in these Sunday programs were composed by Mendelssohn and ranged from simple solo pieces through elaborate small orchestral works to operettas. Then, in his thirteenth year, Felix began to write music that rose above the level of mere precocity, and reports of "the new Mozart" began to spread throughout Germany.

Mendelssohn's Octet for Strings in E-Flat, Op. 20, was completed in 1825, when he was sixteen, and remains not only one of his greatest works but an enduring contribution to the chamber music literature. It is a combination of two normal string quartets which, at times, are used for antiphonal interplay but which often join as one voice to produce a larger-than-usual chamber music sound. In his prefatory note to the manuscript, Mendelssohn stipulated, "This octet must be played by all the instruments in symphonic orchestra style.

The first movement, Allegro moderato ma con fuoco, is structured in the grand manner, exhilarating in pace, brilliant in total effect. Echoes of Mozart can be heard in the lovely Andante which follows. The ensuing Scherzo remains one of Mendelssohn's most memorable creations. The finale is ambitious in scope, vivacious in spirit. The composer himself remarked, toward the end of his life, that the work was "my favorite of all my compositions..." and added, "I had a most wonderful time in the writing

Notes by Edward Cole

This recording continues Columbia Records' widely-acclaimed series of Music From Marlboro, capturing the unique spirit and excitement, the joy of making music that have earned for Rudolf Serkin's summer Marlboro Music Festival the reputation as one of the world's leading music

Founded in 1950 as a chamber music workshop for professional musicians, the Marlboro Festival has attracted outstanding concert and chamber music artists who have come to Vermont at their own expense to exchange musical ideas and to play chamber music. Away from the routine pressures of professional activity, they are free to explore the vast literature combining piano, strings, woodwinds, brass and voice, with concern only for the music itself. Weekend Festival concerts have been described by Time magazine as "the most exciting chamber music in the U.S."

Additional albums of Music From Marlboro you will enjoy:

I. S. Bach: Concerto No. 1 in D Minor for Three Pianos and String Orchestra, BWV 1063; Concerto No. 2 in C Major for Three Planos and String Orchestra, BWV 1064; Mozart: Concerto No. 10 in E-Flat Major for Two Pianos and Orchestra, K. 3o5...ML 6247 MS 0847*

Beethoven: Concerto in C Major for Piano, Violin, Cello and Orchestra, Op. 56 ("Triple") ... ML 5964/MS 0504* Schoenberg: Verklärte Nacht (Transfigured Night), Op. 4; Fauré: La Bonne Chanson, Op. 01.

Brahms: Trio in E-Flat Major for Piano, Violin and Horn,

Op. 40; Schubert: Auf dem Strom, Op. 119. ML 5043/ MS 6243* Brahms: Liebeslieder Walzer; Schubert: The Shepherd on the Rock, Op. 129 . . . ML 5030/MS 6236*

Beethoven: Octet in E-Flat Major, Op. 103; Dvořák: Serenade in D Minor, Op. 44 . . . ML 5426/MS 6110* J. S. Bach: The Six Brandenburg Concertos

M2L 331/ M2S 731*

Library of Congress catalog card numbers Rec-2548 and Rec-2540 apply to ML 0248/Rec-2550 and Rec-2551 apply to MS 0848















1. No Fear . Bounty Killer Writer: P. Gaynor

2. Scream Girl Child • Sizzla Writer M. Collins

3. Bun Him A Gi Yuh • Elephant Man Writer: O. Bryan

4. Bed Room Bully . Ward 21 Writer: A. Gray

5. Lick Dem Head • Spragga Benz Writer: C. Grant

SIDE B

1. Big Man • Vybz Cartel Writer: A. Palmer

2. I've Been Waiting . Anthony Cruz Writer: Adapted

3. Nah Go Nice • Wayne Wonder Writer: VW Charles

4. If A War . Assasin Writer: J. Campbell

5. Batta Ears . Cobra Writer: E. Brown

SIDE C

1. Up And Down . Anthony B Writer K Blair

.....

2. Blessings In Disguise . Lady Saw Writer: M Hall

3. Girl You Know . Daville Writer: O. Thomas

4. Lyrics • Galaxy P Writer: P Jackson

5. Yes . Frisco Kid Writer: S. Wray

SIDE D

1. Now Now . David King & Rasta Youth Writers: D. King / R. Algebra

2. Yuh Can Wuk . Kiprich Writer: M. Plunkett.

3. Good Looking . Daddy English & Zumjay Writers: D. Cox / R. Stephens

4. Si Dem • African Writer: D. Flower

5. Burn • Bascom X Writer: R. Suddley

Produced By: Christopher "CJ" James

Jammy James & Paul "Teetimus" Edmund

Recording Engineers: Trevor "Baby G" James Jnr. Patrick Howell Christopher "CJ" James Ronaldo "Rum Blood" Evans Andre "Suku" Gray

Mixing Engineer: Andre "Suku" Grav

Recorded & Mixed At: King Jammys Recording Studio Jamaica W.I.

Mastered & Edited By:
Joel Chin and Paul Shields at VP Mastering

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OTHER AVAILABLE RIDDIM























let it be a dance

STEREO

SIDE ONE

- 1 Rainhows End
- 2 Humminghird
- 3 And the War Goes On 4. Pinkey Rang the Bell
- 5. Sunflowers

- SIDE TWO
 - 1. Homesick Snail
 - 2. My Dinner Song
 - 3 Telephone Booth 4 Words are Just Words
- 5. Medicine Hat
- 6. Let It Be a Dance



(P) 1972 by the Unitarian Universalist Association. Recorded at the Unitarian Universalist Church of Andover, Massachusetts by Ric Masten on September 29, 1972. Words and music by Ric Masten. Cover photograph and audio engineering by Robert Brodsky. Album notes by Richard M. Woodman. Cover printing by Ann Najarian.

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Ric is back!

For more than five years, across this continental community of Unitarian Universalists (and their kindred spirits in churches, schools and campuses) annual events have been reinacted.

Ric Masten, our troubadour minister with notebook packed in a leather sack and guitar in its black case, comes stage hopping into town.

As a religious community, we are shy on festival events. We blush at Easter and hold "spring things". We do notice Christmas, But then, how can you avoid it with songs dreaming it white and stores urging it green? Other events are sparse, so we invent,

Ric is such an invention. The date is set weeks ahead, and each year a transportation-hospitality convoy is organized, "Pass the Ric" - let him sing for his supper and share a poem for the ride, Fetching and hospitality are just incidental logistics to the visit. It's an event, Set the hour and invite your friends. But what do you tell them?

"Come hear a folk-singer and his quitar"?

Nonsense. He more strums than plays ----- and sings? True he finds the notes and shares them, but

Do you say: "Come hear a poet tell his poems"?

You could . . . but that sounds plastic, brittle, almost too aesthetic in its purity.

"I have a friend who stores up rich slices of his life in a Rather say: notebook."

"I have a friend who will serve up portions of himself gar-Sav: nished with song and set in rhyme (sometimes) when he finds company."

"I have a friend who fractures the pompous rhetoric of Say: liberal pretensions and serves healing insight for the pain."

"I have a friend of whom we've made an event - a friend Sav: who will take time to fill the space of distances between us

with an electricity of shared meanings."

"Ric is coming back. Sav:

This time. Let It Be a Dance

-Dick Woodman We do!"

Department of Education and Social Concern, UUA, 25 Beacon, Boston, MA 02108 Printed in the United States of America

AFTER THE SUNSET AGAIN

(some observations of an interlude)

Fifty cents 5275-29 (third printing)

BIG SUR POET

RIC

SONGWRITER

MASTER

PHILOSOPHER

kites are one thing but I have noticed the birds have no strings and whether it is true or not doesn't matter but i have looked upon you as a wounded sparrow to be lifted and cupped in my hand careful not to touch your broken wing

and there were times you pecked me viciously over things i could not fathom but then god knows what a sorry sight i made bending over you in such concerned pity

so i left the cage open hoping you'd be off

and suddenly
it comes to my attention
how the front door
has been
carefully left ajar:
i notice this
as the morning sun
is pouring
across the floor
and
if either of us
should fly
without a song
it will all
have been for nothing

Billie's Song

have i told you your smile it comes without warning brings pictures of kitchen and honey and morning and sunshine and yellow camary birds sing but words are just words your smile now that's the real thing

and the sound of your laugh is like running together like wind in the shingles and october weather and pushing the children up high on a swing but words are just words your laugh that's the real thing

have i told you i love you well how could i say it with couplets and verses i'd never convey it tho words may be pretty as beads on a string words are just words will you settle for the real thing

(words and music Mastensville Music Pub. BMI) KL 5173 VOLUME XV The Columbia

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COMPILED AND EDITED BY ALAN LOMAX



AR-4 Long Play 33/3 R.P.M

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THE AMERICAN LEGION - DENVER, COLORADO

















The United States Air Force Academy

BELLS OF



Played by John Klein on the "CARILLON AMERICANA" BELLS INSTRUMENT





- 2. The U.S. Air Force Song .. CRAWFORD
- 3. Anchors Aweigh.....ZIMMMERMAN
- 4. The Marine's Hymn.....

6. God Bless America.....BERLIN





- 1. My Buddy......Donaldson-Kahn
- Heart of My Heart.....RYAN
 Roses of Picardy.......Weatherly-Wood
- - 5. Trees......Kilmer-Rasbach



John Klein at the console of the "Carillon Americana"

THROUGH the joint efforts of outgoing Commander James McConnaty, and incoming Commander W. J. Chisholm, as an expression of pride on the part of the City of Denver, and a deep sense of devotion to the thousands of war dead, a Schulmerich "Carillon Americana" Bells instrument was presented to the United Stares Air Force Academy by the Leyden-Chiles-Wickersham Post No. 1, The American Legion, Denver, Colorado to substantiate the desire of the American Legion to serve, through its members, a peaceful America.

The "Carillon Americana" consists of a total of 183 bells, including 61 Flemish-tuned Bells, 61 Harp Bells, and 61 Celesta Bells. The Carillon is playable from its own three manual console, as well as automatically through the use of the "Auto-Bell" Roll Player, which is completely under clock control, permitting the playing of desired selections at any time without the services of a musician. Schulmerich Carillons, Inc. of Sellersville, Penna, have developed the modern carillon which is heard on this recording, which exactly duplicates the tones of huge cast bells, and far exceeds the tuning accuracy of cast bells, as well as encompassing a variety of new tone colors.

The United States Air Force Academy, originally based at Lowry Air Force Base in Denver, Colorado, and later moved to its present location near Colorado Springs, Colorado, is an institution whose mission is to train and motivate young men for careers as Air Force officers. In more detail, the mission is to provide instruction, experience and motivation to each cadet so that he will graduate with the knowledge, character and qualities of leadership essential to his progressive development as a career officer in the United States Air Force. The Academy is actually located 10 miles north of Colorado Springs in a picturesque setting at the foothills of the Rampart Range of the Rocky Mountains. The Academy site embraces a 17,900 acre tract of mesas and valleys extending from the rugged Ramparts. Established by Congressional Legislation in 1954, the Academy moved to its present location in 1958. The contemporary buildings are made of steel, aluminum, glass, granite, and white marble, and provide a magnificent setting which blends with the mission of the institution.





JULIO IGLESIAS CRO



C'est Ma Vie (4:06) (Jurame) M. Grever—P. Carrel—M. Jourdan ED. GREVER INTL Elle (3:27)

(Morriñas) R. Ferro—J. Iglesias—R. Arcusa—J. Mercury SUNNY POPSONGS/APRIL MUSIC Je Chante (3:58)

(Por Ella) M. de la Calva—J. Iglesias—R. Arcusa—J. Mercury SUNNY POPSONGS/APRIL MUSIC

Une Nuit de Carnaval* (2:50) (Paloma Blanca)
N. Norton—J. Mercury—M. Jourdan
FERMATA (ARGENTINE) Ma Chance et Ma Chanson* (4:20)

(La Nave del Olvido) D. Ramos—M. Saisse INTERSONG

Quand Tu N'es Plus La (3:31) (Caminito) Filiberto—P. Carrel—M. Jourdan J. GARZON

Sentimental (3:55)

(Un Sentimental) J. Iglesias—R. Ferro—R. Arcusa—C. Lemesle SUNNY POPSONGS/APRIL MUSIC

Il Faut Toujours un Perdant* (5:00) G. Belfiore—M. Balducci—J. Iglesias—R. Arcusa —M. Jourdan

SUNNY POPSONGS/APRIL MUSIC

Jolie (3:05) (Pajaro Chogui) Pitagua—J. Mercury—M. Jourdan E.M.B.A. (ARGENTINE) J'ai Besoin d'un Peu d'Amour* (2:58) (Por un Poco de tu Amor)
Gomez—Hammond—J. Mercury
APRIL MUSIC

Production: Ramon Arcusa Arrangements: Rafeel Ferro ou (†) Ramon Arcusa Réalisation Artistique: Pierre Carrel Photos: Peter Cunningham Conception graphique: Ruiz & Carlier.

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S PESMOM I IGROM Lugoslaviju



A strana

- 1 BISERKA KOLO SAVA JEREMIĆ i ansambi Radojke i Tineta Živkovića
- 2. BEREM GROŽĐE BIRAM TAMNJANIKU ZORICA BRUNCLIK i ansambl Tihomira Paunovića
- 3. NIZ POLJE IDU BABO SEJMENI SAFET ISOVIĆ i ansambl Jovice Petkovića
- 4 DA SI ZDRAVO MOJ GOLUBE BIJELI BRANKA ŠĆEPANOVIĆ i Narodni orkestar RTB
- 5. TI SI LIPA MOJA MARE (obrada Jakov Gotovec) Klapa "TROGIR"
- 6. SIJAJ MI SONČECE Ansambel OTTAVIA BRAJKA

- 1. 'AJD' D' IDEMO RADO MIROSLAV ILIĆ i ansambl Radojke i Tineta Živkovića
- 2. ČETIR RIBE I KARAŠ (ar.S.Vukosavljev) Grupa "ŠUMADIJA" i narodni orkestar Branka Belobrka
- 3. SUDBO MOJA SUDBINO 3.3o VASKA ILIEVA i narodni orkestar Galevski-Nančevski
- 4. PJESE NGA VALIJA E RUGOVES (obrada Severin Kaitazi) Ansambl "SHOTA"
- 5. STARA ĐURĐEVKA 1,50 BOŽIDAR VEKIĆ, okarina i sekstet Dušana Radetića

Produkcija gramofonskih ploča Radio-telavizije Baograd, Makadonska 21 Racanzant Milan Dordević Glavni uradnik Dragiša Patković

Likovna oprama Alaksandar Alaksić

Jugoslovenski muzički folklor je veoma bogat i raznovistan. Obuhvata sye oblike narodnog pevanja kao i sviranja na različitim instrumentim. Svaka jugoslovenska republika i pokrajina ima svoj specifičan muzički folklor, a i pojedine oblasti

(regioni) imaju ga u obilju sa svojim koloritom. Kad se čuju vesele slovenačke pesme, neobično lepi međumurski napevi, arhaični istarski muzički folklor i tople dalmatinske melodije, zanosne bosanske pesme, izvorne srpske igre, epske crnogorske pesme i suptilni makedonski ritmovi, osetiće se da je jugoslovenski muzički folklor neobično bogat, upravo raskošan u svojoj raznovrs-

THROUGH YUGOSLAVIA IN SONG AND DANCE

Yugoslavia's musical folklore is exceptionally rich and varied. It encompasses all forms of folk singing, and playing on a wide range of instruments. Each Yugoslav Republic and Province has its own specific music folklore, while some regions within them also stand out in the wealth of their original expression.

When one hears the gay Slovenian songs. the unusually appealing melodies of Medjimurje, the archaic music of Istrian folklore and the warm songs of Dalmatia, the enchanting melodies of Bosnia, the original dances of Serbia, the epic songs of Montenegro and subtle rhythms of Macedonia, one will realize that Yugoslav musical folklore is unusually rich, veritably luxuriant in its range and variety.

С песней н плясной по Югославин

Музынальный фольнлор Югославин очень богат и разнообразен. Он вилючает все жанры кародного пения и плясни, кан и игры на различных инструментах. Каждая югославсная республина или нрай имеют свой специфичесний музынальный фольклор, а в отдельных областях он очень богат по своему коло-

Ногда слушаете веселые словенсние песни, очень ирасивые меджумурские напевы, старый истрийский музынальный фольнлор н теплые далматинские мелодии, протяжные н чувственные боснийсние песии, оригииальные сербсине плясни, зпичесние черногорсние песни и ритмичесние маиедоисние мелодии, то почувствуете, что югославский музынальный фольклор иеобыниовенно богатый, и очень расношный в своем разнообразни.

Mit Lied und Tanz durch Jugoslawien

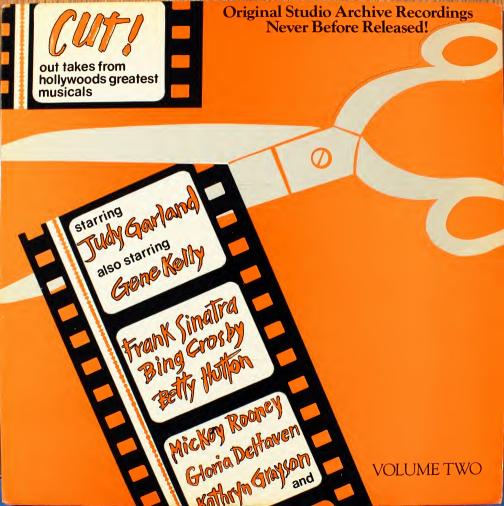
Die jugoslawische Musikfolklore ist sehr reich und mannigfaltig. Sie umfasst alle Formen des Volksgesangs und des Spielens auf verschiedenen Instrumenten. Alle jugoslawischen Republiken und Provinzen und die einzelnen Regionen haben ihre spezifische Musikfolklore.

Wenn man die heiteren slovenischen Lieder. die ausserordentlich schönen Weisen des Mediumurie, die altertümliche istrische Musikfolklore und die gefühlsvollen dalmatinischen Melodien. die bezaubernden bosnischen Lieder, die originalen serbischen Tänze, die epischen montenegrinischen Lieder und die subtilen mazedonischen Rhytmen hört, verspürt man wie ausserordentlich reich, geradezu prachtvoll die jugoslawische Musikfolklore in ihrer Mannigfaltigkeit ist.

CHANTS ET DANSES DE YOUGOSLAVIE

Qui dira la richesse du folklore musical de Yougoslavie. On y trouve toutes les formes de chant populaire et les façons les plus variées de jouer d'instruments tout aussi variés. Chacune des républiques et provinces vougoslaves possède un folklore musical qui lui est propre et même certaines régions détendue modeste ont un folklore musical spécifique, d'un très riche coloris.

On se rendra compte de la très grande richesse du folklore musical vougoslave, véritablement somptueux dans sa diversité, en écoutant les chansons pleines de gaité de la Slovénie, les chants étrangement beaux de la région de Medjumurje, le folklore musical archaique de l'Istrie, les chaudes mélodies de la Dalmatie, les enivrantes chansons de la Bosnie, les danses originales de la Serbie, les chants élégiaques du Monténégro et les rythmes subtils de la Macédoine.



CUT*! Out Takes from Hollywood's Greatest Musicals

*cut (kut) out-take (out' tāk') n. In sound recordings and motion pictures Something taken out, esp. deleted in the editing process

SIDE ONE:

NANETTE FABRAY and

- The Band Wagon (MGM-1953) Sweet Music To Worry The Wolf Away (Schwartz-Dietz) (4:31)
- Take Me Out To The Ball Game (MGM-1947)
- Boys And Girls Like You And Me (Rodgers-Hammerstein) (3:25)
- Take Me Out To The Ball Game (MGM-1947)
- Baby Doll (Warren-Mercer) (5:25)
- 4. BING CROSBY and
 - Rhythm On The Range (Paramount-1936) The House lack Built For Iill (Robin-Hollander) (3:46)
- An American In Paris
- (MGM-1951) I Gotta Crush On You
- (Gershwin-Gershwin) (2:45)
- Words and Music (MGM-1948) It Never Entered My Mind (Rodgers-Hart) (1:56)
 - Till The Clouds Roll By (MGM-1946) Bill (Kern-Wodehouse-
- Hammerstein) (1:25) 8. KATHRYN GRAYSON and
- Finale: Till The Clouds Roll By (MGM-1946) I've Told Ev'ry Little Star -The Song Is You
- (Kern-Hammerstein) (4:45)

SIDE TWO:

- Girl Crazy (MGM-1943) Bronco Busters (Gershwin-Gershwin) (2:20)
- Annie Get Your Gun (MGM-1948) Let's Go West Again (Berlin)
- Bitter Sweet (MGM-1940) The Call Of Life (Coward)
- (3:45)Summer Holiday (MGM-1948) Wish I Had A Braver Heart
- (Warren-Blane) (4:49) Summer Holiday (MGM-1948)
- Spring Isn't Everything (Warren-Blane) (2:18)
- Finale: Presenting Lily Mars (MGM-1943) Where There's Music, [St. Louis Blues, It's A Long Way To Tipperary, In The Shade Of The Old Apple Tree, Don't Sit Under The Apple Treel*, It's Three O'Clock In The Morning, Broadway Rhythm, (10:48) (Arranger: Roger Edens) Note: Those songs in brackets cut from



Kern (far right) during the pre-production on his bio-picture, Till The Clouds Roll By, (From left): Kay



a DeHaven and Micker on the exterior set of Summer Holiday



Hall Garland and Mickey Rooney during the filming of Girl Crazy.



Side One: Judy Garland and Tony Martin "We Must Have Music"

Ziegfeld Girl, Judy Garland "Easy to Love" Life Begins For Andy Hardy Alice Fave "Think Twice" Sally, Irene, and Mary, Ann Sothern "Salome" Panama Hattie, Betty Grable "I'll Be Marching To a Love Song" Footlight Serenade, June Havoc "I Gotta Have You" Hello, Frisco, Hello, June Allyson and Pat Marshall "An Easier Way" Good News, Betty Garrett, "Way Out West" Words and Music, Nanette Fabray and Fred Astaire "Gotta Bran' New Suit" The Band Wagon, Fred Astaire and Cyd Charisse (dance) "You Are Everything" The Band Wagon.

Side Two: Judy Garland "Mr Monotony" Easter Parade, Judy Garland "D 'Ye Love Me?" Till The Clouds Roll By, Judy Garland and Ray Bolger "Hayride" The Harvey Girls, ludy Garland and John Hodiak "My Intuition" The Harvey Girls, Judy Garland "March of the Doagies" The Harvey Girls, Judy Garland "Voodoo" The Pirate, Judy Garland "I'll Plant My Own Tree" Valley Of The Dolls, Judy Holliday "Is It A Crime?" Bells Are Ringing, Jack Nicholson "Who Is There Among Us Who Knows?" On A Clear Day You Can See Forever, Debbie Reynolds "You Are My Lucky Star" Singin' In The Rain.

This master was constructed from used playback acetate discs. New tapes, Jacquers and metal stampers were struck utilizing the most sophisticated transfer techniques. Some slight drop outs and distortion, due to the age of the material will be evident, but it was considered preferable to pass these through, rather than attenuate the high frequencies to an extreme degree.

Original Studio Archive Recordings Never Before Released!

"Let's all pull together"

Featuring Seattle's "Singing Superintendent" of Schools, Dr. Don Steele, with guest performances by Ira Allen and Tammy Wynette.



Don teele

The Seattle Public School District has gone on public record. And that record has become music to the ears of all who support public education and the private sector pulling together.

The idea was simple enough; record a country music album featuring Seattle's "Singing Superintendent" of Schools, Dr. Don Steele, and sell the records—with all proceeds going to the Seattle Schools Scholarship

Fund for academically deserving Scattle graduates who need financial assistance. Simplicity waned, however, as hard realities surfaced. How could the Seattle Schools raise money to pay for the production of such an album? Where could it be recorded and by whom? The 11-member Board of Trustees for the Seattle Schools Scholarship Fund kept the faith. They believed. The first ray of light came when a few visionary Scattle businesses donated enough money to begin the project.

The rest of the answers came from Nashville, Tennessee. Thanks to the sensitivity and unselfish efforts of songwriters/producers Dennis Knutson and Jerry Taylor, Tammy Wynette Enterprises and George Richey, a top-noteh product was created - at a fraction of the normal cost.

Writers Dennis Knutson and Jerry Taylor composed all the material during an "inspired" 12-hour period. Their collaboration produced a thematic album which tells the story of a fictitious Scattle boy during his maturing from adolescence to manhood and the struggle by him and his family to provide a college education.

Add to that a stunning performance by the First Lady of Country Music, Tammy Wynette, and the result is a shimmering example of what happens when people pull together toward a common goal.

"LETS ALL PULL TOGETHER" is now a matter of public record in Seattle. And that record speaks for itself. Give it a listen. See if it isn't music to your ears.



© 1983 Debra Trebita

Don Steele and Tammy Wynette

Side One

Let's All Pull Together Dream Away Put Another Nickel In The Iar The Next Generation Gonna Be Somebody Someday

Side Two

Poor Man's Prayer There's A Brighter Day A Comin' Hourglass Of Youth Where Does He Go From Here Let's All Pull Together

Produced By

Jerry Taylor and Dennis Knutson for Jerry Taylor Productions. Nashville, Tennessee Executive Producer: Jerry Taylor Associate Producer: Dennis Knutson Additional Production: George Richey

electric piano on "DREAM AWAY."

for production assistance and

Musicians

Bass and session leader, Bob Moore Keyboards, Ron Miller Steel guitar and dobro, Sonny Garrish Electric guitar, Gregg Galbraith Acoustic guitar, Don Roth Drums, Mark Morris Percussion, Mark Morris Thanks to Billy Rave for harmonica assistance

Background Vocals

The Joyce Hawthorne Singers: Joyce Hawthorne, Linda Taggart, Ned Wimmer. Thanks to Linda Juma, Jerry Taylor, Chet and Agnes Barnes, and Jan Chorlton for background vocal assistance

Guest Vocals

Ira Allen "There's A Brighter Day A Comin" Tammy Wynette "Dream Away" courtesy of EPIC/CBS Records

Connie McCollister, The "A" Strings

String Arrangements:

Michael Stanton

Engineer

Billy Sherrill

Mixed By

Billy Sherrill and Jerry Taylor

Recorded At

The Sound Emporium. Nashville, Tennessee (August 1983)

Artistic Support

Album Pressing: Precision Record Pressing, Nashville, Tennessee Jacket Printing: CRT (Custom Records and Tapes), Nashville, Tennessee Jacket Design: The David Strong Design Group, Seattle, Washington, 9 1983 Front Cover Photography: Chuck Kuhn, Seattle, Washington, 6 1983 Back Cover Photography: Debra Trebitz-LGI, New York, New York, 9 1983 Calligraphy: Susan Giordano, Seattle, Washington, º 1983 Album Copy: Phil Parker, Seattle, Washington

1003 Sylve & Mother & Manic, Inc. and Tamaleon Mone

Director U.S.A. All Rights Bowne

Very Special Thanks To

Tammy Wynette Enterprises, Sylvia's Mother's Music, Inc., Merit Music Corp., The Sound Emporium, Nashville Federation of Musicians Local 257, Janet Davidson, Kathy Gangwisch, Stan Moress, Gary Hickman, Jerri Bottomly, Phil Parker, the Board of Trustees for the Seattle Schools Scholarship Fund, all the members of the Seattle Project Steering Committee and George Richey for direction and expertise.

Local Promotional Support

KING-TV5, KIRO-TV7, KOMO-TV4. KMPS-AM/FM, The Post Intelligencer, and The Seattle Times (as well as all the others who have joined in after this printing).

T.L.C. Support

President Reagan ... and all the rest of the beautiful souls who lent support, energy, caring and belief-you know who you are!

at a recording session in Nashville

Financial Support

Seattle

Alpae Corporation Pepsi-Cola / 7-Up Bottling Company ARA Transportation, Inc. The Boeing Company Chevron USA, Inc. PEMCO Financial Center

Nashnille

The George Newton Bullard Foundation . . for donating the funds necessary for total pressings and packaging. And that's a biggie! We thank you.

Good Guy Awards

Gary Hickman, for voluntary project control, laison and coordination. Cheryl Arnold, for leading the horse to water. All songs written by Jerry Taylor and Dennis Knutson.

All songs published by Sylvia's Mother's Music, Inc. and Tapadero Music, a division of Merit Music Corporation.

Dear Tammy:

I wanted you to know how delighted I was to hear of the special project you're involved with in the

All over America we see examples of the private sector pitching in to make worthwhile things happen. We are returning to a time of neighbor helping neighbor to solve problems—and it's working. The production of Don Steele's album, "Let's All Pull Together," will benefit the youth of Seattle through a scholarship fund for college-bound students. Because of the cooperation and support of business. the entertainment industry, and many private citizens, this project has become a reality. It is my hope that we will continue to see similar endeavors in other cities across our land as there is no limit to what we Americans can accomplish,

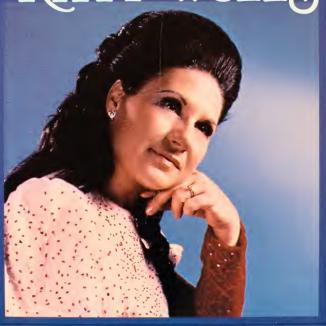
Thank you, Tammy, for giving of your time and talent to others. This kind of effort is turning things around for the country. It is especially reassuring to note that the American people are willing to continue the tradition of support for our young people

Nancy and I send our best wishes to you and to all who join with you in this important program.

Sincerely.

Ronald Reagan

gincerely, KITTYWELLS



gincerely, KITTY WELLS

SIDE ONE

Sincerely
(Freed/Fugua) Arc Music BMI

All His Children

(Henry Mancini/Allen Bergman/Marilyn Bergman) Leeds Music Corp. BMI

Bedtime Story

(Billy ShernII/Glenn Sutton) Algee Music Corp./Flagship Music Inc. BMI

Reno Airport - Nashville Plane

(Wayne Manning) Needahit Publishing Co., Inc. BMI A Bridge I Just Can't Burn

(Wayne Manning) Needahit Publishing Co., Inc. BMI

Love Is The Answer

(Wayne Manning/Bill Phillips) Needahlt Publishing Co., Inc. BMI

SIDE TWO

My Hang-Up Is You (Freddie Hart) Blue Book Music BMI

Just For What I Am

(Dallas Frazier/A. L. Doodle Owens) Hill & Range Songs/Blue Crest Music BMI

It's Four In The Morning
(Jerry Chestnut) Passkey Music, Inc. BMI

Everybody's Reaching Out For Someone (Dickey Lee/Allen Reynolds) Jack Music, Inc. BMI

J. J. Sneed

(Dolly Parton/Dorothy Jo Hope) Owepar Publishing Inc. BMI

Designed by Woody Woodwerd Graffs

I can't think of a more appropriate song than "Sincerely" for the title of any Kitty Wells album, Sincerity has been the byword of this great lady throughout her entire career as a country performer, Sincerity, and an overwhelming desire to repay her debt to her millions of fans through exhausting on the road performances and extensive recording. I've seen Miss Kitty work when her eves where dimmed with tears of pain and still she would not surrender, but went on and performed, supported by her great strength of character and heart alone. I can place no value on my years of association, as a musician and m.c. with the Kitty Wells-Johnny Wright family show. No man could ever hope to receive more respect and consideration than I have from them. I'm very proud to have a few of my own humble efforts at songwriting included in this collection of some of the most successful songs of our day. I know you will enjoy listening to this album as much as I have as Kitty Wells, the queen of country music, sings again, and again, and again.

Thank you, Kitty.

Sincerely, and with gratitude,

Wayne Manning





CYCLEFLY

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LP 234 A SIDE 1

LET'S GO TO CAMP

(FAVORITE CAMP SONGS)

With The Golden Orchestra and Chorus Conducted by Stan Free

SHE'LL BE COMING AROUND THE MOUNTAIN
CAMPTOWN RACES
I'VE BEEN WORKING ON THE RAILROAD
YANKEE DOODLE

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LP 234 B SIDE 2

LET'S GO TO CAMP

(FAVORITE CAMP SONGS)

With The Golden Orchestra and Chorus Conducted by Stan Free

SIMON SAYS GAME SHORT'NIN' BREAD MICHAEL JOHN BROWN THIS OLE MAN

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Headliner Series



Harmony Stereo

SOFTLY WITH HIS SONG ZIM ZEMAREL AND HIS ORCHESTRA

KH 32248 STEREO



SIDE 1 AL 32248 P 1973 CBS, Inc.

- 1. SING -J. Raposo-
- 2. SOMETHING -G. Harrison-
- 3. GOD IS ABUNDANT -M. Boyer-
 - 4. I WISH YOU LOVE -- A. Beach C. Trenet-
 - 5. KILLING ME SOFTLY WITH HIS SONG -C. Fox N. Gimbel-

THARMONY ... COLUMBIA ... MARCAS REG. PRINTED IN U.S.P.

Headliner



Harmony

KILLING ME SOFTLY WITH HIS SONG ZIM ZEMAREL AND HIS ORCHESTRA

KH 32248 STERFO



SIDE 2 BL 32248 P 1973 CBS, Inc.

- 1. ME AND MRS. JONES -K. Gamble - L. Huff - C. Gilbert-
- 2. SATURDAY NIGHT -R. Richards-
 - 3. IF -D. Gates-
 - 4. IT'S IMPOSSIBLE -S. Wayne A. Manzanero-
 - 5. AUBREY -D. Gates-
 - 6. WE'VE ONLY JUST BEGUN

-P. Williams - R. Nichols-

O THARMONY "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.





Alfred Newman Conducts His Great Film Music

S-2-36066 STERE0 33¹/₃ Anastasia • Hurricane
The Pleasure of His Company • Pinky
Laura (Raksin) • Love Is a Many-Splendored Thing (Fain)
(titles & credits on record jacket)

Recorded in the USA





ROUTE 3 • **BOX 278**

GALAX, VA 24333

MUSIC OF THE OZARKS

1984 BRANDYWINE MOUNTAIN MUSIC CONVENTION

SIDE ONE (VPA-HRC-060-A)



HRC-060-A

1. OZARK MOUNTAIN FOX HUNT

Leftwich/Higginbotham/Ritchie
2. BEL SHAZZAR

Bud Hunt

3. ARKANSAS TRAVELER

Art Galbraith/Gordon McCann
4. ROBINSON COUNTY

Major Contay/The Canebrake Rattlers

5. WHAT'S FOR SUPPER?

Grandpa Jones

6. MY LITTLE OLD HOME DOWN IN NEW ORLEANS Grandpa Jones

7. WINK THE OTHER EYE

Art Galbraith/Gordon McCann

8. THE BEAR STORY
Grandpa Jones

9. NEW VITA-MINE

Grandpa Jones

HERITAGE RECORDS

ROUTE 3 • **BOX 278**

GALAX, VA 24333

MUSIC OF THE OZARKS

1984 BRANDYWINE MOUNTAIN MUSIC CONVENTION

SIDE TWO (VPA-HRC-060-B)



. EIGHTH OF JANUARY

Major Contay/The Canebrake Rattlers
2. WALK ALONG JOHN

Bud Hunt

3. DURANG'S HORNPIPE #2

Art Galbraith/Gordon McCann

4. DURANG'S HORNPIPE #1
Art Galbraith/Gordon McCann

5. OZARK MOUNTAIN HOME Leftwich/Higginbotham/Ritchie

6. POLK COUNTY BREAKDOWN
Art Galbraith/Gordon McCann

7. GONE HOME

Grandpa Jones

8. UNNAMED INSTRUMENTAL Bud Hunt

> 9. YODELING SONG Grandpa Jones

HRC-060-B



"MOTORTOWN REVUE LIVE"

M5-174V1



VARIOUS ARTISTS

M5 - 174V1A

- I. SING A SIMPLE SONG THE ORIGINALS (S. Stewart) 3:39
 - 2. I CAN'I TURN YOU LOUSE BLINKY 2:4
 - (O. Redding, S. Cropper, Wm. Robinson)
 - 3. I WOULDN'T CHANGE THE MAN HE IS BLINKY 3:20
 (Ashlord Sympton)
 - WHO'S MAKING LOVE BOBBY TAYLOR 3:10
 - (H. Banks, B. Crutcher, D. Davis, B. Jackson)
 5. DOES YOUR MAMA KNOW ABOUT ME 3.12
 - BOBBY TAYLOR (T. Saire, T. Chong)
 - 6 MALINDA BOBBY TAYLOR 2:55
 - (WM, Mobinson A Cleveland | Johnson)
 - CLOUD NINE THE TEMPTATIONS 3:36

A PRODUCT OF MOTOWN RECORD CORP.



"MOTORTOWN REVUE LIVE"

M5-174V1 SIDE 2



VARIOUS ARTISTS

M5 - 174V1B

1. AIN'T NO SUN SINCE YOU'VE BEEN GONE 2:26
GLADYS KNIGHT & THE PIPS (S. Moy, N. Whitfield, C. Grant)
2. I WISH IT WOULD RAIN - GLADYS KNIGHT & THE PIPS 2:45

3. MONOLOGUE GLADYS ANIGHT & THE PIPS 1:26

4. (I'm Afraid) THE MASQUERADE IS OVER 1:19
GLADYS KNIGHT & THE MIS (H. Masidson, A. Wiubel)

5. I HEARD IT THROUGH THE GRAPEVINE 4.32

6. FOR ONCE IN MY LIFE: STEVIE WONDER 2:58

(Ran Miler, O. Mulden)

7. SHOO-BE-DOO-RE-DOO-DA-DAY 4:40 STEVIE WONDER (H. COSD), S. Woy, S. Wonden)

STEVIE WONDER

IS MOV S VINTERIN HI TUSKY

A PRODUCT OF MOTOWN RECORD CORP.



H.S. 5008 331/3 RPM



ORIGINAL MOTION PICTURE SOUNDTRACK

1. OVERTURE (Studio Orchestra)

TREAT ME ROUGH June Allyson, Mickey Rooney and chorus with Tommy Dorsey's Orch.

2. BIDIN' MY TIME Judy Garland and The Kings Men

3. COULD YOU USE ME Mickey Rooney and Judy Garland

*4. BRONCO BUSTERS Judy Garland, Mickey Rooney and Nancy Walker with chorus

*This title was cut from the original release Music and Lyrics by George and Ira Gershwin



ORIGINAL MOTION PICTURE SOUNDTRACK

- 1. HAPPY BIRTHDAY GINGER (Roger Edens) Rags Ragland and Chorus EMBRACEABLE YOU Judy Garland and chorus
 - 2. COMEDY ROUTINE Mickey Rooney
 - 3. FASCINATING RHYTHM Tommy Dorsey's orchestra, instrumental
 - 4. BUT NOT FOR ME Rags Ragland with vocal by Judy Garland
 - I'VE GOT RHYTHM Judy Garland, Mickey Rooney and chorus with Tommy Dorsey's orchestra

END

Music and Lyrics by George and Ira Gershwin

DENIECE WILLIAMS SPECIAL LOVE

MESTRIND

MCA RECORDS

MCA-6338 MCA-9271



SIDE ONE

1. SPECIAL LOVE 3:56 ASCAP/BMI
(Deniece Williams-Lee Ritenour-Greg Mathieson)
2. FIRE INSIDE MY SOUL 3:54 ASCAP
(Russ Hottingsworth-Mark Baldwin)
3. HEALING 4:40 BMI/ASCAP
(Jeremy Lubbock-Paul Gordon)
4. I'M FREE 5:34 ASCAP
(Sheldon Gooch)
5. EVERY MOMENT 4:13 ASCAP
(David Raynor-Deniece Williams)
PRODUCED BY BRAD WESTERING FOR
GATEWAY MUSIC HOUSE, INC.

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Music, Inc.

BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA.

DENIECE WILLIAMS SPECIAL LOVE

M H H T M I M D

MCA RECORDS

MCA-6338 MCA 9272



SIDE TWO

1. WHO'S WHO 4:03 ASCAP
(Deniece Williams-Roby Duke-Brad Westering)
2. HIS EYE IS ON THE SPARROW 5:05 BMI/ASCAP
(Mrs. L.D. Martin-Charles H. Gabriel;
Arr. by Greg Mathieson-Deniece Williams)
3. GIVE IT ALL TO YOU 4:58 ASCAP
(David Raynor-Deniece Williams-Kenny Lamar)
4. SOMEBODY LOVES YOU 3:48 ASCAP
(Bob Baldwin-Porter Carroll, Jr.-Deniece Williams)
5 WE SING PRAISES 4:50 ASCAP
(Duet with Natalie Cole)
(David Raynor-Deniece Williams-Jay Gruska)
PRODUCED BY BRAD WESTERING FOR
GATEWAY MUSIC HOUSE, INC.

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Music, Inc.

Music, Inc.

Music, Inc.



NATALIE COLE INSEPARABLE

SN-16038 SN-1-16038)

1 NEEDING VOU - 7:45

10 Jackson-M Yancy) ASCAP
2 JOEY - 2:57

10 Jackson-M Yancy ASCAP
3 INSERABABLE - 2:26

10 Jackson-M Yancy ASCAP
4 I CAM'T SAY NO - 3:30

2 Jackson-M Yancy ASCAP
3 THIS WILL BE (An Everlasting Love) - 2:50

(C Jackson-M Yancy ASCAP

Attachment by R. Evane, C. Lucleson B.M. Yamey
Proposed by Chock Jackson
5 Markey Yamey
9 1975 Capitol
Records Inc.

Unalization P. A. Violation of Arrivation



NATALIE COLE INSEPARABLE



3M-16038 SN-2-16038)

C. Jackson-M. Yency) ASCAP

2. I LOVE HIM SO MUCH - 3:24
(C. Jackson-M. Yency) ASCAP

3. HOW COME YOU WON'T STAY HERE - 3-0.1
(C. Jackson-M. Yancy) ASCAP

4. YOUR FACE STAYS IN MY MIND - 2.45
(C. Jackson-M. Yancy) ASCAP

5. YOU - 3:30
(Jackson-Yency-Butler) ASCAP

Arrenged by R. Evans, C. Jeckson & M. Yency

Produced by Chuck Jackson
& Marvin Yancy

P1975 Capitol
Records, Inc

VAUTHORIZED DUPLICATION IS A VIOLATION





Noop How

RECORD ONE SIDE A



TMC-A

- 1. WILL YOU STILL LOVE ME TOMORROW (SHIRELLES) (2:39)
 - 2. SURFIN' (BEACH BOYS) (2:10)
 - 3. TO THE AISLE (FIVE SATINS) (2:41)
 - 4. THERE GOES MY BABY (DRIFTERS) (2:14)
 - 5. THE GREAT PRETENDER (PLATTERS) (3:18)
 - 6. SEARCHIN' (COASTERS) (3:07)
 - 7. TEENAGER IN LOVE (DION
 - & BELMONTS) (2:37)
 - 8. ROCK AROUND THE CLOCK (BILL HALEY & THE COMETS) (2:20)

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RECORD ONE



TMC-B

- 1. 16 CANDLES (THE CRESTS) (2:52)
- 2. YOU BELONG TO ME (DUPREES) (2:37)
- 3. SURFIN' SAFARI (BEACH BOYS) (2:01)
- 4. WHISPERING BELLS (DEL VIKINGS) (2:23)
 - 5. SOLDIER BOY (THE SHIRELLES) (2:39)
 - 6. YAKITTY YAK (COASTERS) (1:51)
- 7. I WONDER WHY (DION & BELMONTS) (2:20)

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RECORD TWO SIDE C



TMC-C

1. SAVE THE LAST DANCE FOR ME - (DRIFTERS) (2:14)
2. SURFER GIRL - (BEACH BOYS) (2:15)

2, SURFER GIRL – (BEACH BOYS) (2:15)

3..IN THE STILL OF THE NIGHT — (FIVE SATINS) (3:00)

4. DEDICATED TO THE ONE | LOVE - (SHIRELLES) (2:03)

5. STEP BY STEP - (THE CRESTS) (2:28)

6. ONLY YOU — (PLATTERS) (2:43)

7, SEE YA LATER ALLIGATOR — (BILL HALEY & THE COMETS) (1:51)

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RECORD TWO SIDE D



TMC-D

1, MY PRAYER (PLATTERS) (3:22)

2. COME GO WITH ME - (DEL VIKINGS) (2:38)

3. UNDER THE BOARDWALK - (DRIFTERS) (2:34)

4. CHARLIE BROWN — (COASTERS) (2:18)

5. ANGELS LISTENED IN - (CRESTS) (2:04)

6. MY OWN TRUE LOVE - (DUPREES) (2:27)

7. WHERE OR WHEN - (DION & BELMONTS) (2:36)

8. SHAKE RATTLE & ROLL - (BILL HALEY & THE COMETS) (2:38)

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STEREOPHON/C

TOUCH OF GOD'S HAND

REX ALLEN

DECCA O OS STORES

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

- 1. THE TOUCH OF GOD'S HAND (3:17-BMI)
 - 2. PRECIOUS MEMORIES (2:23-P.D.)
- 3. HE'S GOT THE WHOLE WORLD IN HIS HANDS (1:56-P.D.)
 - 4. GOD WALKS THESE HILLS WITH ME (2:18-AS)
 - 5. DADDY SANG BASS (2:17-BMI)

STEREOPHON/C

TOUCH OF GOD'S HAND

REX ALLEN

DECCA CONTRACTOR OF THE PROPERTY OF THE PROPER

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

- 1. LESS OF ME (2:00-BMI)
- 2. WASTED YEARS (2:42-BMI)
- 3. THIS WORLD IS NOT MY HOME (2:21-BMI)
- 4. WHEN GOD DIPS HIS LOVE IN MY HEART (2:55-P.D.)
 - 5. JUST A CLOSER WALK WITH THEE (3:09-P.D.)
 - 6. SUPPER TIME (2:42-SESAC)



GENE AUTRY CLASSICS VOLUME I

RLP-6021



SIDE ONE

1. ALONG THE NAVAJO TRAIL	2:44
(L. Markes, D. Charles, E. DeLange MCA Mus Scarsdale Music Corp. ASCAP)	ilc ×
2. WHEN IT'S NIGHT TIME IN NEVADA	2:03
(W. Dulmage, H. Clint, R. Pascoe Jenkins Mu Co. ASCAP)	sic
3. BLUEBERRY HILL	2:35
(A. Lewis, L. Stock, V. Rose Chappell & Co. ASC	AP)
4. OLD FAITHFUL	2:37
(A. Holzmann Leo Feist, Inc. ASCAP)	5
5. RIDIN' THE RANGE	3:00
4. OLD FAITHFUL (A. Holzmann Leo Feist, Inc. ASCAP) 5. RIDIN' THE RANGE (G. Autry, F. Allan, N. Shawn Sam Fox Publ. Produced by Carl Cotner 1977 Gene Autry Records, Inc. 1816 Avenue, South	3120
Produced by Carl Cotner	500
1977 Gene Autry Records, Inc.	nnes
Republic Records	
18th Avenue South Nash	
Wende, South	



GENE AUTRY CLASSICS

VOLUME I

RLP-6021



SIDE TWO

1.	DOWN ON THE OLD PLANTATION	2:55	
	(C. J. Robison Peer International BMI)		
2.	SILVER ON THE SAGE	2:55	
	(L. Robin, R. Rainger Paramount Music Corp. ASCAP)		
3.	MY MOM	3:04	
	(W. Donaldson Donaldson, Douglas & Gumble ASCAP)		
4.	CALL OF THE CANYON	2:19	
	(B. Hill Shapiro, Bernstein & Co., Inc. ASCAP)		
5.	SOMEBODY BIGGER THAN YOU AND I	2:17	٧.
٥.	(J. Lange, H. Heath, S. Burke Bull's Eye Music, Inc. ASCAP)) 3	
0	Produced by Carl Cotner	120	
¥.	® 1977 Gene Autry Records, Inc./	31	
	Republic Records		1
	1. De	- 27	
	8/5		
	SOMEBODY BIGGER THAN YOU AND I (J. Lange, H. Heath, S. Burke Bull's Eye Music, Inc. ASCAP) Produced by Carl Cotner 1977 Gene Autry Records, Inc./ Republic Records 100 101 101 101 101 101 101 1		

EAMILY RECOR

THE BROWNS LOOKING BACK TO SEE

The Fabor Recordings, Vol. 3

1. LOOKING BACK TO SEE (Jim Ed & Maxine Brown) 2:15 ® 1954

2. RIO DE JANEIRO (Jerry Hamilton) 2:29 ® 1954

BFX 15190 Side 1



H-F

3. DRAGGIN' MAIN STREET (Jim Ed & Maxine Brown) 1:51 © 1955 4. YOU THOUGHT, I THOUGHT (Ira & Charles Louvin) 2:28 @ 1955

5. ITSY WITSY BITSY ME
(Jim Ed & Maxine Brown-Gene Davis) 2:26 ® 1955
6. YOUR LOVE IS AS WILD AS THE WEST WIND
(Dee Ray Williams) 2:18 ® 1955

 THE GRASS IS GREEN* (& THE ABBOTT SINGERS) (Larry Stamps-Harry Black) 2:50 @ 1955
 LOOKIN' ON* (& THE ABBOTT SINGERS) (Laura Gastinger-Lou Halmy) 2:12 @ 1955

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FAMILY RECOR

THE BROWNS
LOOKING BACK TO SEE
The Fabor Recordings, Vol.

1. JUNGLE MAGIC (Jack & Mary Gilbert) 2 41 @ 1955 2. SET THE DAWGS ON 'EN (Tommy Reiff) 2:31 (P. 1986)

BFX 15190 Side 2



3. PM YOUR MAN, PM YOUR GAL (Don Grashey-Buddy DeVal) 2.08 ② 1986 4. WHY AM I FALLING Ed & Maxine Brown-Gene Davis) 2.15 ®

Jim Ed & Maxine Brown-Gene Davisi 2.15 @ 1954 5. DO MEMORIES HAUNT ME (Lonnie Coleman) 2-25 @ 1955

(Ira Louvin-Phil Moss) 2.05 € 1986 7. HERE TODAY AND GONE TOMORROW (Jim Ed & Maxine Brawn) 2.57 € 1955

(Raymon-Martell-Lane) 2:31 @ 1986

Licensed from RCA Schallplatter Gmill



JS CLAN AMERICAN ENN LANGERINE

FE 39227 AL 39227

Collaboration

471984 CBS

a north and annual to the tall

VINDER OF THE

TRADEMARK OF CBS INC. MARCA REG.



SLIM WHITMAN

ANGELINE

FE 39227 BL 39227

1. DREAMIN'

SIDE

@1984 CBS Inc

B. De Vorson—T. Ellis—(BMI) 2:54
2. SCARLET RIBBONS

J. Segal—E. Danzig—(ASCAP) 2:53

3. BLUE BAYOU

R. Orbison—J. Melson—(BMI) 3:16

4. A PLACE IN THE SUN

5. FOUR WALLS

(with Byzen Whimen) M. Works

TRADEMARK OF CBS INC. MARCH RES

HONKY TONKIN' **BILL PHILLIPS**



STEREO 16252 AS-16252

- 1. LYIN' EYES
- 2. DON'T LET ME CROSS OVER
- 3. GOOD HEARTED WOMAN
- 4. COCA COLA COWBOY
- 5. HONKY TONK ANGEL



P 1982 CBS INC.

P 1982 CBS INC.

P 1982 CBS INC.

HONKY TONKIN' BILL PHILLIPS



STEREO Q 16252 Side 2 BS 16252

RECORDS & TAPES 1. I BELIEVE IN YOU

- 2. ROLL ON MISSISSIPPI
- 3. FADIN' IN FADIN' OUT
- 4. CRAZY ARMS
- 5. Y'ALL COME BACK SALOON

PRODUCED BY ODYSSEY PRODUCTIONS

1982 CBS INC.

1982 WEST" ARE TRADEMARKS OF CBS INC.

JIMMY MARTIN

AND THE SUNNY MOUNTAIN BOYS

KING OF BLUEGRASS

HIT PARADE OF LOVE AND OTHER BLUEGRASS HITS

SIDE ONE



KB-6

- 1. HIT PARADE OF LOVE (2:27)
- 2. GRAVE UPON A GREEN HILLSIDE (2:37)
 - 3. **SOPHRONIE** (2:34)
 - 4. ROCK HEARTS (1:58)
 - 5. YOU DON'T KNOW MY MIND (2:52)
 - 6. BEAR TRACKS (2:03)

JIMMY MARTIN

AND THE SUNNY MOUNTAIN BOYS

KING OF BLUEGRASS

HIT PARADE OF LOVE AND OTHER BLUEGRASS HITS

SIDE TWO



KB-6

- 1. GRAND OLE OPRY SONG (2:39)
 - 2. NIGHT (2:28)
 - 3. WHO'LL SING FOR ME (1:57)
 - 4. HOLD WATCHA GOT (2:23)
- 5. BEFORE THE SUN GOES DOWN (2:36)
 - 6. CRIPPLE CREEK (1:46)



PESMOM I IGROM KROZ JUGOSLAVIJU — 6.

SOKOJ B 33 1/3

LP 1826

1 RUMENA MI RUŽA PROCVALA
Zehra Deović I ansambi Milorada Todorovića
2 RASPLAKAL SE STAR BEL DEDO
Aleksandar Sariovski I orkestar Kože Petrovskog
3 UŠTAV RANO, RANO SABAJIE (H. Elez-narodni)
Hercag Elez I Pizrenski orkestar
4 KROZ PLANINE BARDA I GORE
Klapa "Trogir"
5 GOLUBAČKO KOLO
Ansambi Dušana Radančevića
**ent: M. Dorđević
**ent: M. Dorđević

"HAPPY" HARRY HADIGIAN presents

JACK BOSHNAGYAN IN ARMENIAN POPULAR SONGS

HH-524-A



Side

- 1. SEV SEV ACHER (Black Eyes) (Acc. by "The Five Fingers")
- (Accompanied by "Sayat Nova" Band)
- (Arr. by Jacques Kodjian)
 4. GANCHOOM YEM, ARI (I Am Calling) (Arr. Jacques Kodjian)
- 5. AKH EEM YAR (0, My Darling) (Popular)
- 6. DANCE OF THE SHEPHERDS (Arr. Alex Menagian)

"HAPPY" HARRY HADIGIAN presents

JACK BOSHNAGYAN IN ARMENIAN POPULAR SONGS

HH-524-B



Side 2

- 1. NOONEH
 - (Acc. by "Sayat Nova" Band)
- 2. SIROON AGCHIG (Pretty Girl) (Arr. by Jacques Kodjian)
- 3. ANOOSH YAR (Sweet love)
- (Acc. by "The Five Fingers")
 4. KEZ YERGAR EM SIREL (I have loved you) (Arr. Jacques Kodjian)
- 5. TOO ESBASIR, YES GOOKAM (Wait for me)
 - (Arr. Jacques Kodjian)
- 6. DANCE OF SHIRAG (Arr. Alex Menagian)



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Exotique

Five O'clock

Wint'ring of Mind



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Down Time

Touch Me

Lady in Grey



MARIA DE JESUS VESQUEZ con la Guitarra de OSCAR AVILES

LPL-2092 LADO A



331/3 RPM

- 1. EL PLEBEYO Vals
- Felipe Pinglo
- 2. ENGAÑADA Vals T. Barrera-L. A. Nuñez
- 3. ANDANDO VENGO DE ASCOPE Marinera Alcides Carreño
- 4. BENDITO AMOR Vals
- Emilio Peláez

 5. DEBEMOS SEPARARNOS Vals
- 5. DEBEMOS SEPARARNOS Vals Mario Cavagnaro
- 6. MORROPON DE SAN MIGUEL Tondero F. R. Pinglo



MARIA DE JESUS VESQUEZ con la Guitarra de OSCAR AVILES

LPL-2092 LADO B



331/3 RPM

- 1. EL GUARDIAN Vals D.R.
- 2. VIVIR UNA ILUSION Vals A. Oré Lara
- 3. A LAS ORILLAS DEL RIO Triste con tondero D.R.
- 4. NO QUIERO RECORDAR Vals Amparo Baluarte-N. Wetzell
- 5. NO TE VAYAS Vals lavier Arce
- 6. CANTO A MI TIERRA Marinera Oscar Avilés



"SOMETHING'S HAPPENING" JACQUES KAYAL

NR-228 SIDE A



STEREO 33 1/3 RPM

- 1. QUE C'EST TRISTE VENISE 3:55
- 2. MAYBE WE CAN MAKE IT WORK OUT 2:04
- 3. HOW CAN YOU BLAME ME? 4:57
- 4. YOU ARE MY ONE DESIRE 3:17
- 5. DIO COME TI AMO 5:11
- 6. WINDMILLS OF YOUR MIND 3:37



"SOMETHING'S HAPPENING" JACQUES KAYAL

NR-228 SIDE B



STEREO 33 1/3 RPM

- 1. SOMETHING IS HAPPENING 3:01
- 2. ET PLUS JE T'AIME 4:55
- 3. YOUR DEVIL SMILE 3:15
- 4. LA MIA SERENATA 3:55
- 5. COMES THE END OF ALL THIS WAITING 3:20
- 6. MY WAY 3:41



PROUDLY PRESENTS

ERNIE ASHWORTH

SIDE ONE



OB-LP-120

- HONKY, TONK HARDWOOD FLOORS E. Hazlewood -S. Harrell Travis Music Co./BMI 2:10
- 2. THE D.J. CRIED Joyce Ann Allsup Acuff Rose/ BMI 2:28
- 3. MEMPHIS MEMORY Joe Melson Ernie Ashworth Acuff Rose Pub./BMI 2:49
- 4. EACH MOMENT SPENT WITH YOU Billy Worth -Billy Hogan Acuff Rose Pub./BMI 2:56
- 5. TALK BACK TREMBLING LIPS John D. Loudermilk Acuff Rose/BMI 2:50



PROUDLY PRESENTS

ERNIE ASHWORTH

SIDE TWO



OB-LP-120

- 1. AT EASE HEART Jimmy Jay Acuff Rose/BMI 2:14
- 2. YOU CAN'T PICK A ROSE IN DECEMBER Leon Payne Acuff Rose 2:07
- IRENE Prentis Parrish Billy Kelly Ernie Ashworth Barjac Music/BMI 2:55
- 4. TOGETHER WE'LL MAKE IT Barbara O'Brien -Ernie Ashworth Barjac Music/BMI 1:56
- 5. WITCHITA WOMAN Joe Melson Ernie Ashworth Acuff Rose/BMI 2:07

REMASTERED LEGENDARY RECORDINGS DISC-MASTERED AT ½ SPEED

RED SEAL SERIES





Side A Stereo ATL1-4156-A

Franck
Symphony in D Minor

I. Lento

Chicago Symphony Orchestra Pierre Monteux, Conductor

Pressed: Teldec, Germany

TM(s)® RCA CORP.

REMASTERED
LEGENDARY RECORDINGS
DISC-MASTERED AT ½ SPEED

RED SEAL SERIES





Side B Stereo ATL1-4156-B

Franck Symphony in D Minor

II. Allegretto
III. Allegro non troppo

Chicago Symphony Orchestra Pierre Monteux, Conductor

Pressed: Teldec, Germany

Side One

MCPS

HEP 17

P 1980

Claude Thornhill and his Orchestra

"The Song is You"

- 1. Anthropology
- 2. Baia 3. Arab Dance
- 4. Royal Garden Blues
- 5. Polka Dot and Moonbeams
 - 6. Sometimes I'm Happy
 - 7. September Song
 - 8. Godchild

Side Two

MCPS

HEP 17

P 1980

Claude Thornhill and his Orchestra

"The Song is You"

- 1. Robbins' Nest
- 2. I Don't Know Why
- 3. The Song is You
 - 4. April in Paris
 - 5. La Paloma
 - 6. Loverman 7. Elevation

STEREO

MEL TORME AT THE RED HILL

- 1. SHAKIN' THE BLUES AWAY Irving Berlin
- 2. I'M BEGINNING TO SEE THE LIGHT James-Ellington-Hodges-George

ATLANTIC



SIDE



- 3. IN OTHER WORDS—Bart Howard
- 4. MEDLEY:
 - a) A FOGGY DAY

Gershwin-Gershwin

b) A NIGHTINGALE SANG IN BERKELEY SQUARE

Maschwitz-Sherwin

- 5. LOVE FOR SALE—Cole Porter
- 6. IT'S DELOVELY—Cole Porter

(ST-A-62421)

STEREO

MEL TORME AT THE RED HILL

- 1. MOUNTAIN GREENERY Rodgers-Hart
- 2. NEVERTHELESS—Kalmar-Ruby

ATLANTIC SIDE 6

- 3. EARLY AUTUMN
 Burns-Herman-Mercer
- 4. ANYTHING GOES—Cole Porter
- 5. (AH, THE APPLE TREES)
 WHEN THE WORLD WAS YOUNG
 Philippe-Gerard-Mercer
- 6. LOVE IS JUST AROUND
 THE CORNER—Robin-Gensler

(ST-A-62422)



RECORDS

A Subsidiary of Trump Jack Productions

Produced by: M. Wellington

C Brown for

Trump Jack Records

Exec. Prod.:

TJPLP004

ROUGH DJ

A NUH NOTHING
WORRIES AGAIN
HYPOCRITE
ROUGHNECK

ROUGHNE

Distributed by

Trump Jack Promotions

Published by

Trump Jack Music

© @ 1989

Manufactured by:



TRUMP UACK

RECORDS

Produced by.

M. Wellington

C. Brown for Trump Jack Records

Exec. Prod:

TJPLP004

JAH A THE DON
GHETTO LIFE
WANT THE LOVING
JAMAICAN WINE
NO RUDE BOY

N

A Subsidiary of Joing tock Productions

Distributed by

Trunio Jack Promotions

Published by

Trump Jack Music

© @ 1989

Manufactured by: Trump Jack Promotions



BERNICE JOHNSON REAGON "RIVER OF LIFE - Harmony One"

- 1. Come and Go With Me to that Land 4:37 2. We Are Climbing Jacob's Ladder 4:22
- 3. Guide My Feet, While I Run this Race 4:19
 4. Hallelu 4:23
 - 5. Land on the Shore 3:24

All songs arranged by Bernice Johnson Reagon/ Songtalk Publishing Co.





BERNICE JOHNSON REAGON "RIVER OF LIFE - Harmony One"

1. Running (B. Reagon/Songtalk Publishing Co.) 2:22
2. Easy Street (B. Reagon/Songtalk Publishing Co.) 4:57
3. River of Life (J.C. Burris/Tradition Music Co. - Arr. B. Reagon/Songtalk Publishing Co.) 2:59
4. Since I Laid My Burden Down (Arr. B. Reagon/Songtalk Publishing Co.) 2:59

4. Since I Reagon/Songtalk Publishing Co.) 2:59

Buses are a Coming (Arr. B. Reagon/Songtalk Publishing Co.)
 There is More Love Somewhere (Arr. B. Reagon/Songtalk Publishing Co.)
 2:24

7. I Am a Lady (B. Reagon/Songtalk Publishing Co.) 2:22

^(a) 1986 Flying Fish Records, Inc.

(Q2EA.5847) 331

(P) 1977 EMI Records Ltd.

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STEREOPHONIC/ QUADRAPHONIC

ASD 3326

MOZART

SYMPHONY NO. 29 IN A MAJOR, K.201

- 1. 1st Movement: Allegro moderato 2. 2nd Movement: Andante
- 3. 3rd Movement: Menuetto and Trio 4. 4th Movement: Allegro con spirito
 - **NEW PHILHARMONIA ORCHESTRA**

conducted by RICCARDO MUTI





Made in Germany

MCPS

STEREO 33
Digital Recording

P 1983 Original sound recording made by EMI Records Ltd.

ASD 1435281 T-A

014 4

Side 1

MOZART

PIANO CONCERTO NO.22 IN E FLAT MAJOR, K.482

1. 1st Movement: Allegro (Cadenza by Britten) 2. 2nd Movement: Andante

SVIATOSLAV RICHTER (Piano)
PHILHARMONIA ORCHESTRA

conducted by RICCARDO MUTI

V. KEIN VERLEIH!



WELLE UNERLAUBTE VERVIER, PUBLICATION OF THE UNERLAUBTE VERVIER,



STEREO 33

Digital Recording

ASD 1435281 T-B

Side 2

MOZART

1. PIANO CONCERTO NO.22 IN E FLAT MAJOR, K.482 3rd Movement: Allegro (Cadenza by Britten)

SYMPHONY NO.24 IN B FLAT MAJOR, K.182

2. 1st Movement: Allegro spiritoso 3. (a) 2nd Movement: Andantino grazioso

(b) 3rd Movement: Allegro

PHILHARMONIA ORCHESTRA conducted by

RICCARDO MUTI

1. w/SVIATOSLAV RICHTER

(Piano)



A N G E L R E C O R D S Mozart: Concerto No. 2 in D, K.211 (cadenzas by Leopold Auer) ANNE-SOPHIE MUTTER (violin) PHILHARMONIA ORCHESTRA RICCARDO MUTI cond. S-1-37904 STEREO 33-1/3 ®1982 EMI Records Limited **ANAGA REG. **ALL RIGHTS RESERVED UNAUTHAORIZED DURLCARDON ON THE STEAM OF TH





33-1/3

Rossini: Overtures

1. The Silken Ladder • 2. The Barber of Seville • 3. Semiramide

PHILHARMONIA ORCHESTRA RICCARDO MUTI cond.

Recorded in England ® 1980 EMI Records Limited

Direct Metal

AM-1-34707

290278-1RA STEREO



ANGEL

IL RIGHTS RESERVED. TO CORDO HOLO PIES FAIL INC. SI SHI RERHAYY ANGEL MARCA REG

Rossini: Overtures

Rossini: Overtures

1. The Journey to Rheims • 2. The Siege
of Corinth • 3. William Tell of Corinth • 3. William Tell

> PHILHARMONIA ORCHESTRA RICCARDO MUTI cond.

Recorded in England

P 1980 EMI Records Limited

290278-1RB STEREO 33-1/3

AM-2-34707





TO THE OF EM, OF AMARY. ANGEL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORIZED DUFFLEHOLD IN A LIGHT STREET OF THE OFFICE OF THE O



Rossini: Stabat Mater (beginning) SOLOISTS, ORCHESTRA & CHORUS OF THE MAGGIO MUSICALE FIORENTINO RICCARDO MUTI cond. STEREO 33-/3 91982 EMI Records Limited Recorded in Italy 91982 EMI Records Limited



Rossini: Stabat Mater (conclusion) SOLOISTS, ORCHESTRA & CHORUS OF THE MAGGIO MUSICALE FIORENTINO RICCARDO MUTI cond. Recorded in Italy @1982 EMI Records Limited Output Ou

DIGITAL

Berlioz: Symphonie fantastique, Op. 14 (beginning) I. Rêveries—Passions II. Un bal

DS-1-38210 RICCARDO MUTI cond.

STEREO Recorded in the USA 33-1/3 ®1985 EMI Records Limited

Direct Metal
Mastering

ANGEL

THE OF EAST GERMANY. ANGEL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORIZED DUPICATION ES A INTERPRETATION OF THE PROPERTY OF TH

DIGITAL

Berlioz: Symphonie fantastique, Op. 14 (conclusion) III. Scène aux champs • IV. Marche au supplice . V. Songe d'une nuit du Sabbat

DS-2-38210

PHILADELPHIA ORCHESTRA RICCARDO MUTI cond.

270235-1TB

STEREO Recorded in the USA

33-1/3 @1985 EMI Records Limited

Direct Metal



ANGEL



Mainstream

SLAUGHTER ON 10th AVENUE Flugo Montenegro & His Orch.

S/6111 A STEREO

KY-552

A product of Mainstream Records Inc.

I. TAKE THE "A" TRAIN 2:50 (Tempo Music-ASCAP)

2. IN THE HALL OF THE MOUNTAIN KING 3:2
(Brent Music Corp.-BMI)

- 3. LIMEHOUSE BLUES 3:03 (Harms, Inc.-ASCAP)
- 4. COTTONTAIL 2:57
 (Robbins Music-ASCAP)
- 5. SLAUGHTER ON 10th AVENUE 5:04 (Chappell & Co.-ASCAP)



Mainstream

SLAUGHTER ON 10th AVENUE Hugo Montenegro & His Orch.

S/6111 B STEREO



KY-553

A product of Mainstream Records Inc.



- 2. RACHMANINOFF RHAPSODY 4:20 (Brent Music Corp.-BMI)
- 3. PALM CANYON DRIVE 2:40 (Admont Music-ASCAP)
- 4. FLIGHT OF THE BUMBLE BEE 2:42
 (Brent Music Corp.-BMI)
- 5. BOO QUI, WOO QUI 2:47 (Brent Music Corp.-BMI)
- 6. IN A PERSIAN MARKET 3:38
 (Bosworth & Co.)



DIGITAL

Verdi: Four Sacred Pieces Ava Maria • Stabat Mater **SWEDISH RADIO CHOIR** STOCKHOLM CHAMBER CHOIR BERLIN PHILHARMONIC ORCHESTRA RICCARDO MUTI cond.

DS-1-38000 STEREO

33-1/3

Recorded in Germany @1983 EMI Records Limited



E CERTION AND TO CANDON MOUSTRIE EMI MC USA - ANGEL MARCA REG - ALL RIGHTS RESERVED UNDUMORISED DUROL PROPERTY OF THE PROPERTY

DIGITAL

Verdi: Four Sacred Pieces Laudi alla Vergine • Te Deum SWEDISH RADIO CHOIR STOCKHOLM CHAMBER CHOIR BERLIN PHILHARMONIC ORCHESTRA RICCARDO MUTI cond.

DS-2-38000 STEREO 33-1/3

Recorded in Germany @1983 EMI Records Limited



ANGEL

THE A CHANGE OF CRANTON INCUSTREES FAM INC. U.S.A. ANGEL MARCA REG. ALL RIGHTS RESERVED UNDUMBERED HUMERICAL











Evang. Barbara Ann Ward Farmer & Wagner Alumni Choir

SIDE I

SR-102

The Lord's Prayer (3:15)

(B. Farmer)

He Wants To Use You (5:00)

Soloist Barbara Farmer (B. Farmer)

Wait On The Lord (9:55)

Soloist Barbara Farmer (B. Farmer)

Never Stop Praising Him (3:42)

Soloist Juanita Burno (B. Farmer)

All selections published by SyRue Publishing Co., BMI



Evang. Barbara Ann Ward Farmer Wagner Alumni Choir

SIDE II

SR-102

Never Seen The Righteous Forsaken (4:15)

Soloist Carole Allen (R. King) Afterwhile (7:48)

Soloist Barbara Farmer (S. Ford) Going Home (4:00)

Soloist Charmine Ford (S. Ford)

Lord I Want To Live Holy (5:57)

Soloist Wendell Miller (R. King)

All selections published by SyRue Publishing Co., BMI



EMBRYO SALES MEETING **WINTER 1970**

Special Promotional Record

SAMPLE COPY NOT FOR SALE

STEREO



SILE ONE

1. HERBIE MANN - a. IN TANGIER David J. Mills

b. PARADISE BEACH (Total time: 10:30)

Herbie Mann

- 2. ATTILA ZOLLER WILD WILD WES (2:37) Attila Zoller
- 3. BRUTE FORCE DO IT RIGHT NOW (4:10)
- S. BRUTE FORCE DO IT RIGHT NOW (4:10)
 Richard Daniel

 4. RON CARTER UPTOWN CONVERSATION (6:08)
 Ron Carter

 (ST-EM-SM11 PR)

 (ST-EM-SM11 PR)

 (ST-EM-SM11 PR)



EMBRYO SALES MEETING **WINTER 1970**

Special Promotional Record

SAMPLE COPY NOT FOR SALE

STEREO



SIDE TWO

- COUS-FREEDOM LAZZ DANCE (10:54) Eddie Harris
- 2. ATTILA ZOLLER AT TWILIGHT (3:45) Attila Zoller
- 3. BRUTE FORCE THE DEACON (4:26) Richard Daniel

Richard Daniel

4. RON CARTER - R. J. (2:52)

Ron Carter

(ST-EM-SM12 PR)

(ST-EM-SM12 PR)

(ST-EM-SM12 PR)

(ST-EM-SM12 PR)



ROOTSMAN

Marketed & Distributed By:



Smokey Jun Productions 0181-870 9585

129 - 03 Liberty Ave. Richmond Hill N. Y. 11419 Tele: (718) 641 - 4088

Fax: (718) 641 - 3662 E - Mail Holders @ Aol. Com.

V Joe Pub Smokevilloe Prods /

skidee Record

FESTIVAL

Written by Yafeu Osei.

Produced & Arranged by Pelham Goodard.

Executive Producers Adrian Joseph and Robert Amar.

Orignial Sound Recording Made by Kisskidee Records and Smokey Joe Productions.

Recorded and Mixed at Western Sound Studio,

St James Trinidad.



GENE AUTRY FAVORITES

RE-1968 SIDE A



STEREO 331/3 RPM

- 1. YOU ARE MY SUNSHINE
- 2. I HANG MY HEAD AND CRY
- 3. BLUES STAY AWAY FROM ME
- 4. SAN ANTONIO ROSE
- 5. TEARS ON MY PILLOW
- 6. BE HONEST WITH ME



REPUBLIC RECORDS

GENE AUTRY FAVORITES

RE-1968 SIDE B



STEREO 331/3 RPM

- 7. GOODBYE LITTLE DARLIN'
- 8. HANG YOUR HEAD IN SHAME
- 9. TROUBLE IN MIND
- 10. LONELY RIVER
- 11. YOU'RE THE ONLY STAR
- 12. TWEEDLE-O-TWILL



REPUBLIC RECORDS

GENE AUTRY LIVE FROM MADISON SQUARE GARDEN

RE-1969 SIDE A



STEREO 331/3 RPM

- 1. DOWN YONDER
- 2. ANYTIME
- 3. MY LAZY DAY
- 4. SOMEDAY YOU'LL WANT ME TO WANT YOU
- 5. SILVER HAIRED DADDY OF MINE
- 6. THE LAST LETTER



REPUBLIC RECORDS

GENE AUTRY LIVE FROM MADISON SQUARE GARDEN

RE-1969 SIDE B



STEREO 331/3 RPM

- 7. LET ME CRY ON YOUR SHOULDER
- 8. HALF AS MUCH
- 9. BLUE CANADIAN ROCKIES
- 10. I WAS JUST WALKING OUT THE DOOR
- 11. ROUNDED UP IN GLORY
- 12. THERES A GOLD MINE IN THE SKY



THAT AIN'T THE (Arr. A. Leaf)

SRLP 10073 Non-Breakable SIDE 1



Pleasant Music Rubl. Corp. (ASCAP)

I. LA CUCARACHA - 3:03

2. WAYES OF THE DANUBE (Ivanovici) - 2:42

5. THE LA.

6. FROM THE A.

7. THIS OLD MAN

PLAYS THE MIGHTY PIPE ORGANIS

LONG 331/3 PLAY

For Highest Fidelity Results

Use RIAA Curve



RECUEST RECORDS THAT AIN'T THE WAY ! HEARD IT (Arr. A. Leaf)

SRLP 1007'3 Non-Breakable SIDE 2

Pleasant Music Publ. Corp. (ASCAP)

- 1. THE BLUE DANUBE (Strauss) 4:18 2. CHACONNE (Durand) - 4:30
- 3. 5TH HUNGARIAN DANCE (Brahms) 2:02

5. THE HAPT:

6. RAYMOND OVERTURE

7. VALSE IN E FLAT (Durand)

A N N L E A F

PLAYS THE MIGHTY PIPE ORGAN

LONG 331/3 PLAY

For Highest Fidelity Results

Use RIAA Curve

Use RIAA Curve

RECORDS, INC., HOLLY

THE BEST OF ROBERTINO

The Boy

1. ANEMA E CORE (Manlio-D'Esposito)





STEREO KS-3471 KS 6 3471 A SIDE 1

- 2. MAMA
 - (Bixio-Cherubini)
- 3. LUNA ROSSA
- (De Crescenzo-Vian)
- 4. PARLAMI D'AMORE MARIU

(Neri-Bixio)

5. ROMANTICA
(Verde-Rascel)

5. U SOLE MIO
(E. Di Capula)
(A DANISH TRIOLA RECORDING"

Marca Registrada • Mfd by ©MCA Records.

THE BEST OF ROBERTINO

The Young Man 1. REGINELLA CAMPAGNOLA (E. Di Lazzaro-Bruno)





STEREO KS-3471 KS 6 3471 B SIDE 2

2. CORE 'NGRATO

(Cordiferro-Cardillo)

3. COME PRIMA

(Panzeri-Taccani-Di Paola)

4. TANGO DELLA ROSE

(Schreier-Bottero)

(Schreier-Bottero)

5. ARRIVEDERCI, ROMA
(Schubert)

6. AVE MARIA
(Giovannini-Garinei-Rascel)

"A DANISH TRIOLA RECORDING"

Marca Registrada • Mfd by ©MCA Records

STEVE CAMP SHAKE ME TO WAKE ME

Produced & Arranged by Steve Camp

HELPIS ON THE WAY (4:08)
S. Camp/C. Buckley-Frazier
©1985 Birdwing Music/ASCAP
LAZY JANE (3:20)
SURRENDER YOUR HEART (4:44)
BAD NEWS FOR MODERN MAN (4:57)
S. Camp
©1985 Birdwing Music/ASCAP

STRANGER TO HOLINESS (4:24)

SPR 1103



SIDE ONE

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Sparrow PECOROS. INC. CANOGA PARK.

SPAR

STEVE CAMP SHAKE ME TO WAKE ME

Produced & Arranged by Steve Camp

ON THE EDGE (3:52) ASLEEP IN THE LIGHT (4:01)

K. Green

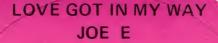
© 1978 Birdwing Music/Cherry Lane Music Publishing Co., Inc./Ears To Hear Music/ASCAP SHAKE ME TO WAKE ME (4:32) GOING THROUGH THE MOTIONS (4:07) **EVEN NOW (3:59)**

SPR 1103

All songs written by S. Camp/R. Frazier A Division of the Spark, CA 9130 © 1985 Birdwing Music/ASCAP/



SIDE TWO



LOVE GOT IN MY WAY

SOUL DEEP RECORDS

(Gogard Ross) Audio Publishing Co. (ASCAP)

2:40 Authors

Stereo DM-763

Publish- SC

3:10

SIDE ONE 33 1/3 RPM

> ME. THINKIN' THINKIN' ABOUT ABOUT YOU Earl Barton Music, Inc. BMI

IT'S ALWAYS BEEN YOU 3:34 (Bogard Ross) Audio **Authors**

ing Go. (ASCAP) LÖVE. JUST A

(Bogard) Mall Music ASCAP **MOTHER NATURE 3:18**

MOTHER NATURE 3:18
(Bogard & Utley) Audio Authors Publishing Co. (ASCAP)

A Chiodo/Scott Publication

A Chiodo/Scott Publication

A Chiodo/Scott Publication

FEELING

LOVE GOT IN MY WAY JOE E

SOUL DEEP RECORDS

SIDE TWO 33 1/3 RPM

Stereo **DM-763**

COME ON SIGN 3:20 (Wayne Carson) Earl Barton Music, Inc. (BMI) FIND YOUR PLACE IN TIME (Bogard & Tuley) Audio Authors Publising Co. (ASCAP)

IT'S GETTING HARDER TO LOVE YOU 4:08 (Bogard) Audio Authors Publishing Co. (ASCAP)

LIVE IT LIKE IT IS

(Bogard-Wells-Rogers-Utley) Lyn-Lou BMI

(Bogard-Wells-Rogers-Utley) Lyn-Lou Bivil A TABLE FOR TWO FOR ONE 3:13

Earl Barton Music, Inc. BMI

A Chiodo/Scott Production

A Chiodo/Scott Production

Michelle Scott Singers

CORP., P.O. BOX 24356, FORT LAUDEROWEE, I.A.

san francisco records

YOUR FATHER'S MOUSTACHE IN HI-FI

With Al White and His Gaslight Orchestra

M 33002



SIDE I

- D'YE MEAN YOU LOST
- THE PLUNGER
- EVERYBODY'S DOING IT
- 4 TICKLE THE IVORIES
- 5 OLD TIMERS WALTZ
- 6 JIGGLE REEL

7 - 'LASSES TROMBONE
8 - YAH, YAH, LAUGH

RECORDING 331/3 R.I.A.A.

san francisco records

YOUR FATHER'S MOUSTACHE IN HI-FI

With Al White and His Gaslight Orchestra

M33002



SIDE II

- 1 ALEXANDER'S RAGTIME BAND
- 2 KUTSCHKE POLKA
- 3 CYCLE WHIRL
- 4 THE SQUIRREL
- 5 HOT TIME IN THE OLD TOWN
- 6 GOOD OLD TIMER'S
- 7 SILVER HEELS

7-SILVER HEELS
8-RAZZAZZA MAZZAZZA
9-FLYING ARROWS

RECORDING 331/3 R.I.A.A.





D-LST STEREO VISUAL

STEREOPHONIC VISUAL SOUND



USE STEREO CARTRIDGE ONLY SIDE ONE

od Line

1. THE VARSITY DRAG - 1:52

(DeSylva-Brown-Henderson) DeSylva, Brown

& Henderson-ASCAP

2. MY BLUE HEAVEN - 2:40

(W. Donaldson-G. Whiting) Leo Feist-ASCAP

3. BABY FACE - 2:05

(B. Davis-H. Akst) Romick Music-ASCAP

4. AIN'T SHE SWEET - 2:39

(J. Yellen-M. Agor) Advanced Music-ASCAP

5. MARGIE - 1:47 (Davis-Conrad-Robinson) Fred Fisher, Mus.-ASCAP

6. YES SIR, THAT'S MY BABY - 2:33

(W. Donaldson-G. Kahn)

Bourne, Inc.-Donaldson Pub.-ASC

 $(33\frac{1}{3})$

HOLLYWOOD







ROAR ALONG WITH THE SINGING TWENTIES

THE JOHNNY MANN SINGERS

D-LST 7149

MAD. DY

STEREOPHONIC VISUAL SOUND



USE STEREO CARTRIDGE ONLY SIDE TWO

1. SWEET GEORGIA BROWN - 2:42 (Bernie-Pinkard-Casey) Remick Music-ASCAP

2. BLACK BOTTOM - 2:03

(DeSylva-Brown-Henderson) Harms, Inc.-ASCAP

3. DOODLE DOO DOO - 2:05

(A. Kassel-M. Stitzel) Leo Feist, Inc.-ASCAP

4. FIVE FOOT TWO EYES OF BLUE - 1:38 (Lewis-Young-Henderson) Leo Feist-Warock Music-ASCAP

SOMEBODY STOLE MY GAL - 2:21 (Leo Wood) Robbins Music-ASCAP

6. IM LOOKING OVER A FOUR LEAF CLOVER - 1:56

(M. Dixon-H. Woods) Remick Music-ASCAP

LIBERTY RECORDS, INC



FREQUENCY SOUND

POLKA PARTY

Featuring The FRANKIE PAUL International POLKA BAND

ALP - 327



SIDE

- 1. DARK FOREST POLKA
- 2. COME AND DANCE THE POLKA
- 3. UNITA POLKA
- 4. RAIN RAIN POLKA
- 5. KRAKOWIAK

6. BARBARA POLKA

NY AMEDIA

FULL FREQUENCY SOUND

POLKA PARTY

FRANKIE PAUL INTERNATIONAL POLKA BAND

ALP-327



HIGH FIDELITY

Side 2

- 1. FRENCH POLKA
- 2. DOMINO POLKA
- 3. EMILIA POLKA
- 4. HELENA POLKA
- 5. DOODAH POLKA
- 6. CLARINET POLKA

OIVISION OF ALISON ENTERPRISES INC.



LARRY GATLIN INTERVIEW WITH HARRY NEWMAN

SHOW OPEŇ ANNOUNCER DIALOGUE/INTRO MUSIC PART I.

AS 1309 STEREO



SIDE 1 XSM 168010 ® 1981 CBS Inc.

MUSIC: What Are We Doin' Lonesome
CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN
MUSIC: Good Wilbur
CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN
MUSIC: She Used To Sing On Sunday
CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN
MUSIC: In Like With Each Other
Total Time For Entire Interview: 54:00

CONVERSATION: LARRY GATLIN WITH HARRY NEWMAN

COLUMBIA...



LARRY GATLIN INTERVIEW

----Harry Newman ----

FEATURING SELECTIONS FROM THE ALBUM

–Larry Gatlin*–*

And The

Gatlin Brothers Band
NOT GUILTY

(FC 37464)

AS 1309













STEREO

iplomat LONG PLAY 331/3

SOUNDTRACK ORCHESTRA

DS-2305-B Side 2

with MIKLOS ANDRIANO conducting

Main Theme From

SYNTHETIC PLASTICS CO., NEWARK, N.J.



ROCKING **HORSE** SERIES

iplomat LONG PLAY 331/3

HAPPY BIRTHDAY

Featuring Jack Arthur with the Diplomat Orchestra and Chrous



5011-A Side I

Happy Birthday; For He's A Jolly Good Fellow; Grandfather's Clock; Old Mac-Donald Had A Farm; Billy Boy; Tubby The Tuba; Oh Dem Golden Slippers; Yankee Doodle; I've Been Workin On STATHETIC PLASTICS CO. HEWARK, H.J. U.S.A.



ROCKING HORSE SERIES

inlomai LONG PLAY 331/3

HAPPY BIRTHDAY

Featuring Jack Arthur with the Diplomat Orchestra and Chorus



5011-B Side 2

Land of Lemonade and Lollipops; In My Merry Oldsmobile; Sweetie Bear; Little Red Caboose: Oh Dear, What Can The Matter Be; Frere Jacques; Happy STATHETIC PLASTICS CO NEWARK, N.J. U.S.A. Birthday

LITTLE ANTHONY & THE IMPERIALS "Out Of Sight, Out Of Mind"





Side 1
LN-10117

1. OUT OF SIGHT, OUT OF MIND - 2:38
(I.J. Hunter—C. Otis) Nom Music, Inc. BMI
2. EASY TO BE HARD • 3:07
(From the American tribal love-rock musical "Hair")
(G. Ragni—G. MacDermot—J. Rado) United Artist Music Co., Inc. ASCAP
3. I LOOK AT YOU • 2:57
(T. Randazzo) Razzle Dazzle Music, Inc. BMI
4. YOU BRING ME DOWN • 2:14
(M. Richards—T. Randazzo—V. Pike) Razzle Dazzle Music, Inc. BMI
5. LET THE SUNSHINE IN • 3:55
(The Flesh Failures) (From the American tribal love-rock musical "Hair")
(G. Ragni—G. MacDermot—J. Rado)
United Artists Music, Inc. ASCAP

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TLE ANTHONY & THE IMPERIALS "Out Of Sight, Out Of Mind"





Side 2
LN-10117

1. SUMMER'S COMIN' IN · 2:59
(W. Marks) United Artists Music Co., Inc. ASCAP
2. LOVE THAT DIES · 3:28
(T. Randazzo) Razzle Dazzle Music, Inc. BMI
3. GOODBYE, GOODTIME · 2:55
(A Gourdine—C. Collins) Tammi Music Ltd. (Admin. by Irving Music, Inc.) BMI
4. THE RIDE · 2:34
(T. Randazzo—V Pike—M. Gartman) Razzle Dazzle Music, Inc. BMI
5. THE TEN COMMANDMENTS OF LOVE · 3:04
(M. Paul) Arc Music Corp. BMI

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NAUGHTY MARIETTA

H.S. 413 (HS-413-A) 331/3 RPM

SIDE 1

ORIGINAL MOTION PICTURE SOUNDTRACK

1. TITLES

2. CHANSONETTE....Jeanette MacDonald and Chorus

3. ANTOINETTE AND ANATOLE...Charles Bruins & Female Chorus
SONG OF GOODBYE (PRAYER)...Jeanette MacDonald & Delos Jewkes

4. TRAMP, TRAMP, TRAMP...Nelson Eddy and Chorus
5. THE OWL AND THE BOB CAT...Nelson Eddy and Chorus

6. 'NEATH THE SOUTHERN MOON... Nelson Eddy

Book and Lyrics by Rida Johnson Young
Music by Victor Herbert
Additional Lyrics by Gus Kahn
Musical adaptation by Herbert Stothart



NAUGHTY MARIETTA

H.S. 413 (HS-413-B) 331/3 RPM

SIDE 2

ORIGINAL MOTION PICTURE SOUNDTRACK

 ITALIAN STREET SONG...Neison Eddy, Jeanette MacDonald and Zaruhi Elmassian

2. SHIP AHOY...(Unidentified Baritone), Zaruhi Elmassian? Jeanette MacDonald and Akim Tamiroff

3. I'M FALLING IN LOVE WITH SOMEONE...Nelson Eddy
4. AH, SWEET MYSTERY OF LIFE...Jeanette MacDonald and Nelson Eddy
5. FINALE

TRAMP, TRAMP, TRAMP...Nelson Eddy and Chorus AH, SWEET MYSTERY OF LIFE...MacDonald & Eddy

Book and Lyrics by Rida Johnson Young Music by Victor Herbert Additional Lyrics by Gus Kahn Musical adaptation by Herbert Stothart



AND DEF JAM MUSIC GROUP UNIVERSAL MUSIC COMPANY



For Promotional Use Only



Disc 1
Side A
DEFR 15830-1
(DEFR 15829-1)
33 1/3 RPM Stereo

I Love You

1. Atlantis 760 AD Club Mix
2. Atlantis 760 AD Dub

DRU HILL
DRU WORLD ORDER
ALBUM IN STORES NOW!

www.defsoul.com
www.druhill.net



AND DEF JAM MUSIC GROUP A UNIVERSAL MUSIC COMPANY

Disc 1
Side B
DEFR 15830-1
(DEFR 15829-1)
33 1/3 RPM Stereo

I Love

1. Ricky's Loving C.
2. Ricky's Café Con Lech

DRU HILL
DRU WORLD ORDER
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www.defsoul.com
.www.druhill.net



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E ISLAND DEF JAM MUSIC GROUP A UNIVERSAL MUSIC COMPANY



For Promotional Use Only

Disc 2
Side A
DEFR 15831-1
(DEFR 15829-1)
33 1/3 RPM Stereo

I Love You

1. Uncle Bubble aka Ming & FS Vocal
2. Uncle Bubble aka Ming & FS Dub

DRU HILL

DRU WORLD ORDER

ALBUM IN STORES NOW!

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ISLAND DEF JAM MUSIC GROUP A UNIVERSAL MUSIC COMPANY



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DRUHUL TIOVEYOU

REMIXED BY

UNCLE BUBBLE AKA MING & FS, MANTESE, ATLANTIS 760 AND RICKY CRESPO



DRU WORLD ORDER
IN STORES NOW!



DEFR 15829-1

THE ISLAND DEP JAM MISSE CROWN
A UNIVERSAL MISSE COMPANY



A NIGHT WITH DADDY GRACE

HQ-702 SIDE A



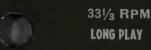
331/3 RPM LONG PLAY

I WANT JESUS TO WALK AROUND
OPENING PRAYER
RANGE IN JERUSELUM
TESTIMONIAL
COOL DOWN BY THE BANKS OF JORDAN
REAL TO ME

THE GRACE HEAVENLY BAND THE GRACE EMANUEL SINGERS XTV 26477



HQ-702 SIDE B



LIFT HIM UP
OH'SINNER
TESTIMONIAL
JERICHO MARCH
(Last Mile Of The Way)

THE GRACE HEAVENLY BAND THE GRACE EMANUEL SINGERS XTV 26478 RECORDINGS



- 5. MORNING TRAIN 2:30
- Frank Wakefield; Ryerson Music, BMI
- 6. SHACKLES AND CHAINS 2:53 Jimmy Davis; Peer Int'l, BMI
- 7. CHICKEN 2:23 Trad.

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RECORDINGS



- 4. PRISONER'S SONG 2:15 Guy Massey; Shapiro, Bernstein, ASCAP
- 5. HONKY TONK GIRL 2:33
- 6. LITTLE BIRDIE 2:53 Adaptation - Yellin, Herald, Wakefield; Ryerson Music, BMI

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RAGGED BUT RIGHT THE GREENBRIAR BOYS

Ralph Rinzler - John Herald - Bob Yellin with Eric Weissberg and Sandy Block, bass

VRS-9159-A

RECORDINGS



Side One

LZOISSEUR

Vanguard Quality Control

- 1. SLEEPY EYED JOHN (Tex Atchison) 2:37
- 2. RAGGED BUT RIGHT 2:55
- 3. McKINLEY (Trad., arr. John Herald) 2:50
- 4. LEVEE BREAKING BLUES 3:05
 (W. C. Handy, arr. Herald) 3:05
- 5. ROLL ON JOHN (Mayo-Crisp) 3:58
- 6. TAKE A WHIFF ON ME (P.D.) 2:13
- 7. A MINOR BREAKDOWN (Bob Yellin) 2:18

Copyright 1964
Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.



RAGGED BUT RIGHT THE GREENBRIAR BOYS

Raiph Rinzler - John Herald - Bob Yellin with Eric Weissberg and Sandy Block, bass

VRS-9159-B

FECORDINGS



Side Two

Vanguard Quality Control

1. LET ME FALL (Happy Smith) 1:34

2. THE BLUES MY NAUGHTIE SWEETIE GIVES TO ME (Swanstone, McCannon and Robbins) 2:19

3. YELLIN HOLLER (Yellin) 2:06

4. AT THE END OF A LONELY DAY 3:39
(Marty Robbins)

5. HOW COME YOU DO ME LIKE YOU DO 2:10
(Austin - Bergere)

6. I CRIED AGAIN (Autry Inman) 2:35

7. METHODIST PIE 2.26

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Recorded in U.S.A.



UMASTERWORKS B

MUSIC FROM MARLBORO MENDELSSOHN:

OCTET IN E-FLAT MAJOR, Op. 20

Jaime Laredo, Alexander Schneider, Arnold Steinhardt and John Dalley, Violins; Michael Tree and Samuel Rhodes, Violas; Leslie Parnas and David Soyer, Cellos



MS 6848 **NONBREAKABLE**



SIDE 1 XSM 112394



- 1. I Allegro moderato ma con fuoco
- 2. II Andante
- 3. III Scherzo: Allegro leggierissimo
- 4. IV Presto

CLUMBIA SUND STEREO OCOLUMBIA. STEREO "360 SOUNDS PRINTED IN JOSE PRINTED IN JOSE

-UMASTERWORKS B/

MUSIC FROM MARLBORO

MOZART: CONCERTONE IN C MAJOR FOR TWO VIOLINS AND ORCHESTRA, K. 190 JAIME LAREDO and MICHAEL TREE, Violins



MS 6848 NONBREAKABLE



SIDE 2 XSM 112395



ALEXANDER SCHNEIDER conducting the MARLBORO FESTIVAL ORCHESTRA

- 1. I Allegro spiritoso
- 2. II Andantino grazioso

3. III - Tempo di menuetto: Vivace

RUMBIA: MASSA STEREO "360 PRINTED COLUMBIA: MASTERWORKS", MARCAS REG. PRINTED IN SOME



SPEED 33-1

Side

THE DECCA RECORD CO.LTD.

ZYF JISJ

SP 44076

- 1. THEME FROM THE MAN FROM U.N.C.L.E. (Goldsmith)
 - 2. MR. KISS-KISS, BANG-BANG (Barry, Bricusse, Newley)
 - 3. THEME FROM "THE SPY WHO CAME IN FROM THE COLD" (Kaplan)
 - 4. GOLDFINGER (Barry)
 - 5. THE IPCRESS FILE (Barry)
 - 6. THE SAINT (Astley)

ROLAND SHAW AND HIS **ORCHESTRA**



phase

MADE IN ENGLAND SPEED 33-1/3 Side

2

stereo

THE DECCA RECORD CO.LTD. 8717 JAZ SP 44076

- 1. THUNDERBALL (Parry, Black)
 - 2. THE AVENGERS (Johnson)
- 3. FROM RUSSIA WITH LOVE (Lionel Bart)
 - 4. I SPY (Hagen)
 - 5. OUR MAN FLINT (Goldsmith)
 - 6. THE JAMES BOND THEME (Norman)

ROLAND SHAW AND HIS ORCHESTRA

Manufactured & Distributed by VP Records, 89-05 138th Street Jamaica, NY 11435 Tel: 718.291,7058 Fax: 718.658.3573 In Florida, 6022 S.W. 21st Street, Miramar, FL 33023 Tel: (954) 966-4744 Fax: (954) 966-8766 www.vprecords.com

ENGINE



VPRL 2190 33 1/3 RPM SIDE A

Produced By: Christopher "CJ" James

- 1. No Fear Bounty Killer Writer: P. Gaynor
- 2. Scream Girl Child . Sizzla Writer: M. Collins
- 3. Bun Him A Gi Yuh Elephant Man Writer: O. Bryan
 - 4. Bed Room Bully Ward 21

4. Bed Room Bully • Ward 21

Writer: A. Gray

5. Lick Dem Head • Spragga Benz

Writer: C. Grant

Writer: C. Grant

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ENGINE RIDDIM_DRIVEN

VPRL 2190 33 1/3 RPM SIDE B

Produced By: Christopher "CJ" James

- 1. Big Man Vybz Cartel Writer: A Palmer
- 2. I've Been Waiting Anthony Cruz

Writer: Adapted

3. Nah Go Nice • Wayne Wonder

Writer: V.W. Charles

- 4. If A War . Assasin

UWN ... utoletion of applicable laufe.



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ENGINE RIDDIM PRIVEN



VPRL 2190 33 1/3 RPM SIDE C

Produced By: Christopher "CJ" James

- 1. Up And Down . Anthony B
 - Writer: K. Blair
- 2. Blessings In Disguise Lady Saw Writer: M. Hall
 - 3. Girl You Know . Daville Writer: O. Thomas
 - 4. Lyrics Galaxy P

4. Lyrics • Galaxy P

Writer: P. Jackson

5. Yes • Frisco Kid

Writer: S. Wray

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www.vprecords.com

ENGINE RIDDIM DRIVEN



VPRL 2190 33 1/3 RPM SIDE D

Produced By: Christopher "CJ" James

1. Now Now • David King & Rasta Youth

Writers: D. King / R. Algebra

2. Yuh Can Wuk • Kiprich

Writer: M. Plunkett.

3. Good Looking • Daddy English & Zumjay

Writers: D. Cox / R. Stephens

4. Si Dem • African

4. Si Dem • African
Writer: D. Flower

5. Burn • Bascom X
Writer: R. Suddley

6. Engine • Version

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LET IT BE A DANCE ...

words and music by RIC MASTEN

Side I STEREO 33 1/3 ZM-40641 RPC



RAINBOWS END
HUMMINGBIRD
AND THE WAR GOES ON
PINKY RANG THE BELL
SUNFLOWERS

Published and Distributed by Worship Arts Clearing House, Department of Education and Social Concern Unitarian Universalist Association Boston Ma 02108

(P) 1972



LET IT BE A DANCE . . .

words and music by RIC MASTEN

Side 2 **STEREO 33 1/3** ZM-40642 RPC





HOMESICK SNAIL MY DINNER SONG TELEPHONE BOOTH **WORDS ARE JUST WORDS** MEDICINE HAT LET IT BE A DANCE

Published and Distributed by Department of Education and Social Concern Unitarian Universalist Association Boston Ma 02108

(P) 1972





The Bells of Peace® at the United States Air Force Academy Presented by the Levden-Chiles-Wickersham Post # 1 American Legion, Denver, Colorado Played on the Schulmerich "Carillon Americana" (R) Bells by John Klein

AR-4A 33-1/3 RPM



Side 1 Long Play

- 1. The Bells of Peace

2. The U. S. Air Force Song
3. Anchors Aweigh
4. The Marine's Hymn
5. The Caissons Go Rolling Along
6. God Bless America

SELLERS VILLE

SELLERS VILLE

ARODUCED BY AMERICANA RECORDS

The Bells of Peace(R) at the United States Air Force Academy Presented by the Leyden-Chiles-Wickersham Post *1 American Legion, Denver, Colorado Played on the Schulmerich "Carillon Americana" (R) Bells by John Klein

AR-4B 33-1/3 RPM



Side 2 Long Play

- 1. My Buddy
- 2. Heart of My Heart

PRODUCED BY AMP

MADEINUS.F.



JULIO IGLESIAS

1.- C'EST MA VIE (Júrame) 4:06 (M. Grever-P. Carrel-M. Jourdan)

LADO - A -@1980, CBS, Inc.



DIL-50320 33 1/3 RPM STEREO.

2.- ELLE (Morriñas) 3:27 (R.Ferro-J.Iglesias-R.Arcusa-J.Mercury)

3.- JE CHANTE (Por Ella) 3:58

(M.de la Calva-J.Iglesias-R.Arcusa-J'.Mercury)

4.- UNE NUIT DE CARNAVAL (Paloma Blanca) (N.Norton-J.Mercury-M. Jourdan)

5.- MA CHANCE ET MA CHANSON 4:20 (La Nave del Olvido)
(D. Ramos-M.Saisse)

Manufactured by Discos CBS International



JULIO IGLESIAS

1. QUAND TU N'ES PLUS LA (Caminito) (Filiberto-P. Carrel-M. Jourdan)

LADO · B · @1980, CBS, Inc.



DIL-50320 33 1/3 RPM STEREO.

2.- SENTIMENTAL (Un Sentimental) 3:55 (J.Iglesias-R. Ferro-R.Arcusa-C.Lemesle)

3.- IL FAUT TOUJOURS UN PERDANT (Hey) 5:00 (G.Belfiore-M.Balducci-J.Iglesias-R.Arcusa-J.Jourdan)

4.- JOLIE (Pájaro Chogui) 3:05 (Pitagua-J.Mercury-M.Jourdan)

5.- J'AL BESOIN D'UN PEU D'AMOUR (Por Un Poco de tu Amor)
(Gómez-Hammond-J.Mercury)

Manufactured by Discos CBS International (Por Un Poco de tu Amor)

Jeremiah Records, Inc.



SLP 1001 Side 1 STEREO

JO ANNA Sings Your Favorites

- 1. PALOMA BLANCA 2:44
 (Hans Bouwens)
 Veronica Music & Warner Bros. ASCAP
- 2. SMOKE GETS IN YOUR EYES 4:33 (Kern-Harbach) T. B. Harms ASCAP
- 3. HOUSE OF THE RISING SUN 4:04 (Lomax-Weber-Price)
 Keith Prowse Music BMI
- 4. SELECTIONS FROM THE WIZARD OF OZ 6:59 DING DONG THE WITCH IS DEAD, OVER THE RAINBOW (Harburg-Arlen) MGM ASCAP

Jeremiah Records, Inc.



SLP 1001 Side 2 STEREO

JO ANNA Sings Your Favorites

- 1. INDIAN LOVE CALL 2:37
 (Harbach-Hammerstein-Friml)
 T. B. Harms-Warner Bros.-Seven Arts ASCAP
- 2. IF 3:31
 - (Gates) Screen Gems Columbia BMI
- 3. THEY CALL THE WIND MARIA 4:47 (Lerner-Loewe) Chappell & Co. ASCAP
- 4. THE FIRST TIME EVER I SAW YOUR FACE 3:34 (Ewan MacColl) Storm King Inc. BMI
 - 5. SELECTIONS FROM THE SOUND OF MUSIC DO-RE-MI 5:34

DO-RE-MI EDWLWEISS THE LONELY GOATHERD (Rodgers-Hammerstein) Williamson Music ASCAP Jeremiah Records, Inc.



SLP 1001 Side 3

> JO ANNA Sings Your Favorites

1. THE THREE-J'S MEDLEY 2:52
BY-BYE BLACKBIRD, BILL BAILEY WON'T
YOU PLEASE COME HOME, AROUND THE WORLD,
YOU ARE MY SUNSHINE
(Divor-Henderson/Cannon/Young-Adamson/

(Dixon-Henderson/Cannon/Young-Adamson/ Davis-Maxwell)

Remick,ascap/Adaris,bmi/Liza,ascap/Peer Int.,bmi

2. EBB TIDE 3:17

(Sigman-Maxwell) Robbins Music ASCAP

3. LONG BLACK VEIL 3:40

(Wilkins, Dill) Cedarwood Pub. BMI

4. FEELINGS 6:06

(Albert) Screen Gems Columbia ASCAP

5. THE BALLAD OF CHRISTOPHER (Peter S. Hudson)

Jeremiah Records, Inc.

STEREO

JO ANNA Sings Your Favorites

Side 4

- 1. THE HAWAIIAN WEDDING SONG 4:06 (King-Hoffman-Manning) Pickwick ASCAP
- 2. THE PEBBLE AND THE MAN 3:03 (Donovan) Epic BMI
- 3. SUMMERTIME 3:47 (Gershwin-Heyward) Gershwin ASCAP
- 4. DANNY BOY 4:13 (Fred Weatherly) Warner Bros. ASCAP
- 5. FROG KISSIN 3:45
 (Buddy Kalb) Columbia Pictures ASCAP
- 6. OPUS 17-CONCERTO FOR KAZOO IN C MAJOR :09 Warner Bros. ASCAP







SOKOJ B 33 1/3

PESMOM I IGROM KROZ JUGOSLAVIJU — 2.

PESMOM I IGROM K LEVIZIJA BEOG



CUT! OUT TAKES FROM HOLLYWOOD'S GREATEST MUSICALS VOLUME TWO

SBL 12587



SIDE ONE

1. Sweet Music To Worry The Wolf Away-NANETTE FABRAY & OSCAR LEVANT

2. Boys And Girls Like You And Me-FRANK SINATRA

3. Baby Doll-GENE KELLY

4. The House Jack Built For Jill-BING CROSBY & FRANCES FARMER

5. I Gotta Crush On You-GENE KELLY

6. It Never Entered My Mind-BETTY GARRETT

7. Bill-LENA HORNE

8. I've Told Ev'ry Little Star/The Song Is You-KATHRYN GRAYSON & JOHNNY JOHNSON

® 1976 OUT TAKE RECORDS, INC. NANETTE FABRAY & OSCAR LEVANT



CUT!OUT TAKES FROM HOLLYWOOD'S GREATEST MUSICALS

VOLUME TWO

SBL 12587



SIDE TWO

1. Bronco Busters-JUDY GARLAND, MICKEY ROONEY, & NANCY WALKER 5. Spring Isn't Everything-WALTER HUSTON
6. Where There's Music/St. Louis Blues/
It's A Long Way To Tipperary/In The Shade Of
The Old Apple Tree/Don't Sit Under The Apple Tree/
It's Three O'Clock In The Morning/
Broadway Rhythm-JUDY GARLAND

P 1976 OUT TAKE RECORDS, INC. 2. Let's Go West Again-BETTY HUTTON

"Laig all pull fogether"

Side 1

"LET'S ALL PULL TOGETHER" 2:07
 (Jerry Taylor, Dennis Knutson)

Sylvia's Mother's Music, Inc. & Tapadero Music, BMI
 2. "DREAM AWAY" 3:34
 (Jerry Taylor, Dennis Knutson)

Sylvia's Mother's Music, Inc. & Tapadero Music, BMI



3. "PUT ANOTHER NICKEL IN THE JAR" 2:08
(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI
4. "THE NEXT GENERATION" 3:14
(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI
5. "GONNA BE SOMEBODY SOMEDAY" 1:49
(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI

Don Stille

"Let's all pull together"

Side 2

1, "POOR MAN'S PRAYER" 2:32
(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI
2. "THERE'S A BRIGHTER DAY A COMIN'" 2:53
(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI



3. "HOURGLASS OF YOUTH" 2:32
(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI
4. "WHERE DOES HE GO FROM HERE" 2:23
(Jerry Taylor, Dennis Knutson)
Sylvia's Mother's Music, Inc. & Tapadero Music, BMI
5. "LET'S ALL PULL TOGETHER" 2:07
(Jerry Taylor, Dennis Knutson)

Sylvia's Mother's Music, Inc. & Tapadero Music, BMI

Recorded at The Sound Emporium, Nashville, Tenn., August 1983

Don Jule

STEREOPHON/C

SINCERELY

KITTY WELLS

DECCA 50 SIDE 1

Reg. U.S. Pat Off • Marca Registrada • Mf'd by @MCA Records, Inc., Calif. U.S.A.

- 1. SINCERELY (2:41-BMI)
- 2. ALL HIS CHILDREN (2:42-AS)
 - 3. BEDTIME STORY (4:30)
- 4. RENO AIRPORT-NASHVILLE PLANE (2:15-BMI)
 - 5. A BRIDGE I JUST CAN'T BURN (2:17-BMI)
 - 6. LOVE IS THE ANSWER (2:42-BMI)

® 1972

MCA RECORDS, Inc.

STEREOPHON/C

SINCERELY

KITTY WELLS

DECCA

DL 75350 SIDE Z

7-13053*

Reg. U.S. Pat Off • Marca Registrada • Mf'd by @MCA Records, Inc., Calif. U.S.A.

- 1. MY HANG UP 13 YOU (2:10-BMI)
- 2. JUST FOR WHAT I AM (2:31-BMI)
- 3. IT'S FOUR IN THE MORNING (2:47-BMI)
 - 4. EVERYBODY'S REACHING OUT FOR SOMEONE (2.05-BMI)
 - 5. J. J. SNEED (3:11-BMI)

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